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Vaughan Williams, Ralph
The charterhouse suite : for string orchestra

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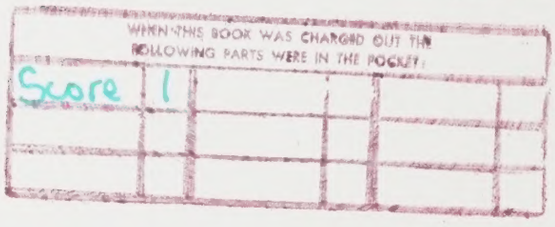

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VAUGHAN WILLIAMS

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JAMES BROWN

No 204.

ADVANCED GRADE

THE "CHARTERHOUSE" SUITE FOR STRING ORCHESTRA BY R. VAUGHAN WILLIAMS

I. Prelude ..... page 3.
II. Slow Dance ..... „ 10.
III. Quick Dance ..... „ 12.
IV. Slow Air ..... page 16.
V. Rondo ..... „ 19.
VI. Pezzo Ostinato ..... „ 25.

Published also as a Pianoforte Solo (Suite of Six Short Pieces) 3/ net cash

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VAUGHAN WILLIAMS. CHARTERHOUSE Suite

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GENERAL PREFACE.

AMONG the various types of musical organisation that are now being established as a result of the present revival of interest in the art, not the least interesting is the Instrumental Band or group of players animated by the purpose of playing together. It is remarkable that our young musicians, almost without encouragement from the educational authorities, should have discovered for themselves the attractions of instrumental ensemble; that they should freely choose to practice a difficult Fine Art purely as a recreation; and that they should delight in undergoing so severe a discipline of the hands and the intelligence, the will and the emotions, as the playing of music "in consort" involves.

The principal aim of the POLYCHORDIA STRING LIBRARY is to promote the development and success of all such instrumental groups by giving them plenty of music to play. One explanation is necessary regarding the plan of the Work. "Polychordia" is a Library of music for Strings only, without Wind. In adopting this limitation I have been influenced by two considerations:—(1) String Players require to be trained separately and in a special way, as a condition of their efficiency, later, either in the Full Orchestra, in Chamber Music, or as Soloists; (2) As an independent combination the String Band has a value and importance which has scarcely received full recognition; in reality it is as perfect a means of musical expression as the String Quartet.

The Polychordia String Library. THE POLYCHORDIA STRING LIBRARY, then, consists of a very large selection of Sonatas, Suites, Albums, Dances, Tunes, etc., etc., of all styles and periods, either originally written or else arranged for an Orchestra of Violins (I. and II.), Violas, 'Cellos and Basses, with an accompaniment for the Piano. The String Parts are edited, fingered and bowed with the utmost care, in order to save time and trouble at rehearsal, and with the object of rendering the Work effective as a Training School for Ensemble Playing. Nearly everything in the "Library" is suitable for performance on a large scale, but for purposes of practice and recreation almost any available grouping may be adopted, *e.g.*, from one or two Violins and Piano, with or without 'Cello, up to the complete String Orchestra. Many numbers, moreover, are playable by a String Quartet, without Piano.

The Piano Accompaniment. A Part for the Piano is added throughout, except in the case of certain modern pieces in the more advanced grades. Occasionally the Piano is *obbligato*, but generally it is intended to be used as a filling-in part when the Strings are few in number. Conductors will be well advised to depend on the Piano as little as possible, and to leave it out when the harmony is complete on the strings.

The Five Grades Described. THE POLYCHORDIA STRING LIBRARY is divided into Five Grades, according to the degree of difficulty in the String Parts. (N.B.—The Piano Part is not graded.)

I.—*Primary Grade.* Very easy. 1st Position only.
II.—*Lower Grade.* 1st Position throughout, *except* occasional very easy passages in Violin I. (3rd Position), and 'Cello (4th Position).
III.—*Middle Grade.* Simple changes of Position and simple devices of Bowing freely used and clearly marked.
IV.—*Higher Grade.* Equal to a Symphony by Haydn.
V.—*Advanced Grade.* Anything beyond Grade IV.

An Elementary String Tutor. Separated from the rest of the Work by its title, the "Elementary String Tutor" is an attempt to produce a really simple, practical and progressive Method of String Instruction for use in Class Teaching. It may be used individually for Violin, Viola, or 'Cello, and in Class for Violins, Violas and 'Cellos, either separately or together. Even in places where each pupil receives individual tuition, I would suggest that a Junior String Class should be formed, and that it should work through the "String Tutor" as a foundation and groundwork for subsequent training.

Conclusion. Finally I beg to offer this Work to all Professors, Performers, and Students, who are seeking to establish a pure style of String Playing, in the hope that it may be of some help to them. I shall cordially welcome and carefully consider any criticisms and suggestions, any results of research or offers of original contributions, that are intended to assist me in making the POLYCHORDIA STRING LIBRARY as complete and useful as possible.

JAMES BROWN.

DUNSTABLE HOUSE,
RICHMOND, SURREY, ENGLAND,
June, 1919.

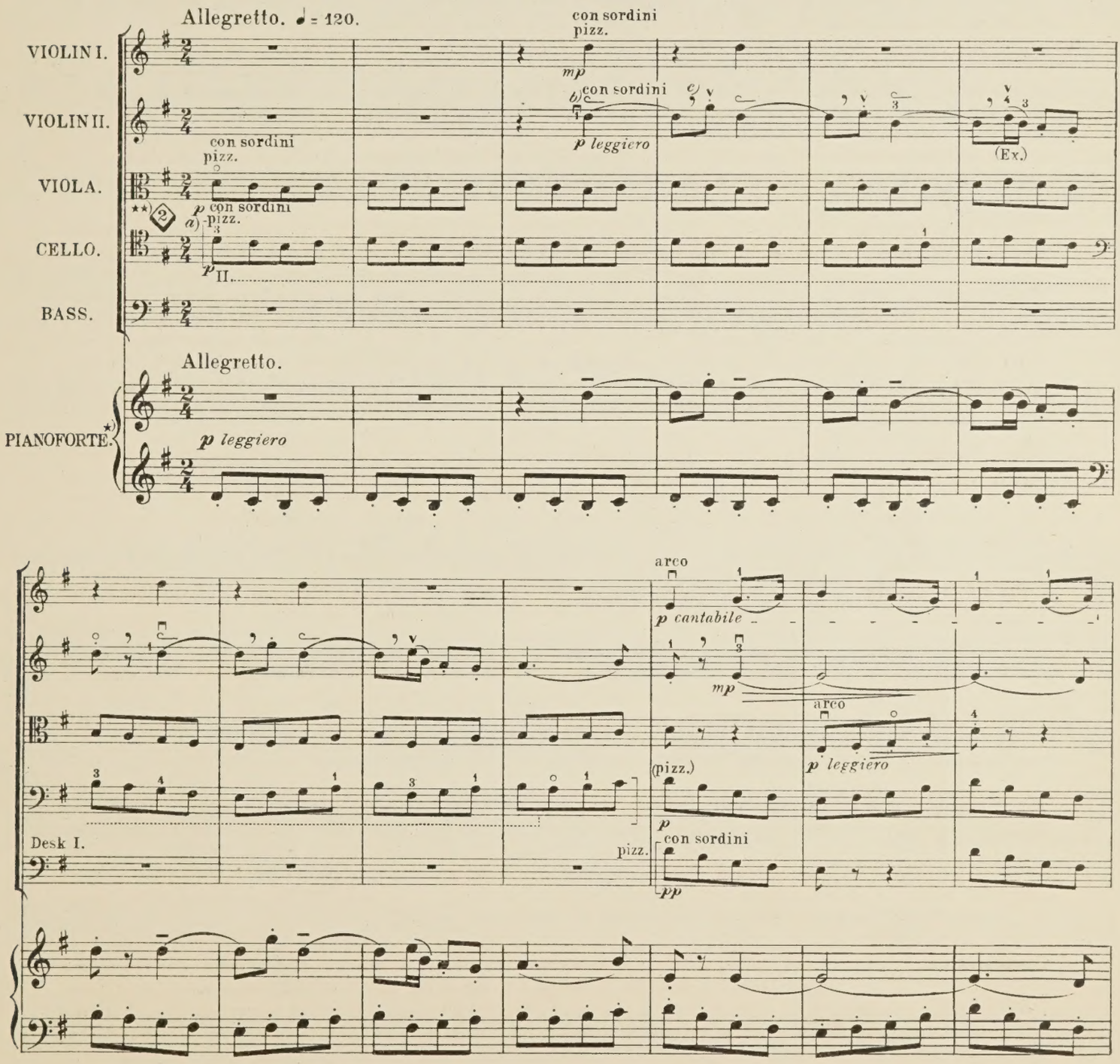
THE "CHARTERHOUSE" SUITE.

R. VAUGHAN WILLIAMS.

Originally composed for Pianoforte Solo.

Adapted and scored (in collaboration with the Composer), edited, fingered and bowed by JAMES BROWN.

I. PRELUDE.



*) This Piano part is not meant to be played at any performance of the work by a full String Orchestra.

a) Passages in brackets[ ] should, at the Conductor's discretion, be omitted if the balance of tone is thereby improved.

b) The exact meaning of this sign is as follows: 1) a soft, *dolce* attack, produced either by dropping the bow on to the string from above or else by a stroke which has been "made ready" by a flexible (not rigid) contact of the bow on the string. 2) Then (unless the note is definitely slurred to the one which immediately follows it) the note, thus produced, is to be held out up to nearly its full time-value. It is *"dolce sforzato, e tenuto più tosto legato."*

c) ❜ ="Recover," i.e. Lift Bow from string and replace it where wanted.

**) The number of beats in a bar is thus suggested to the Conductor.

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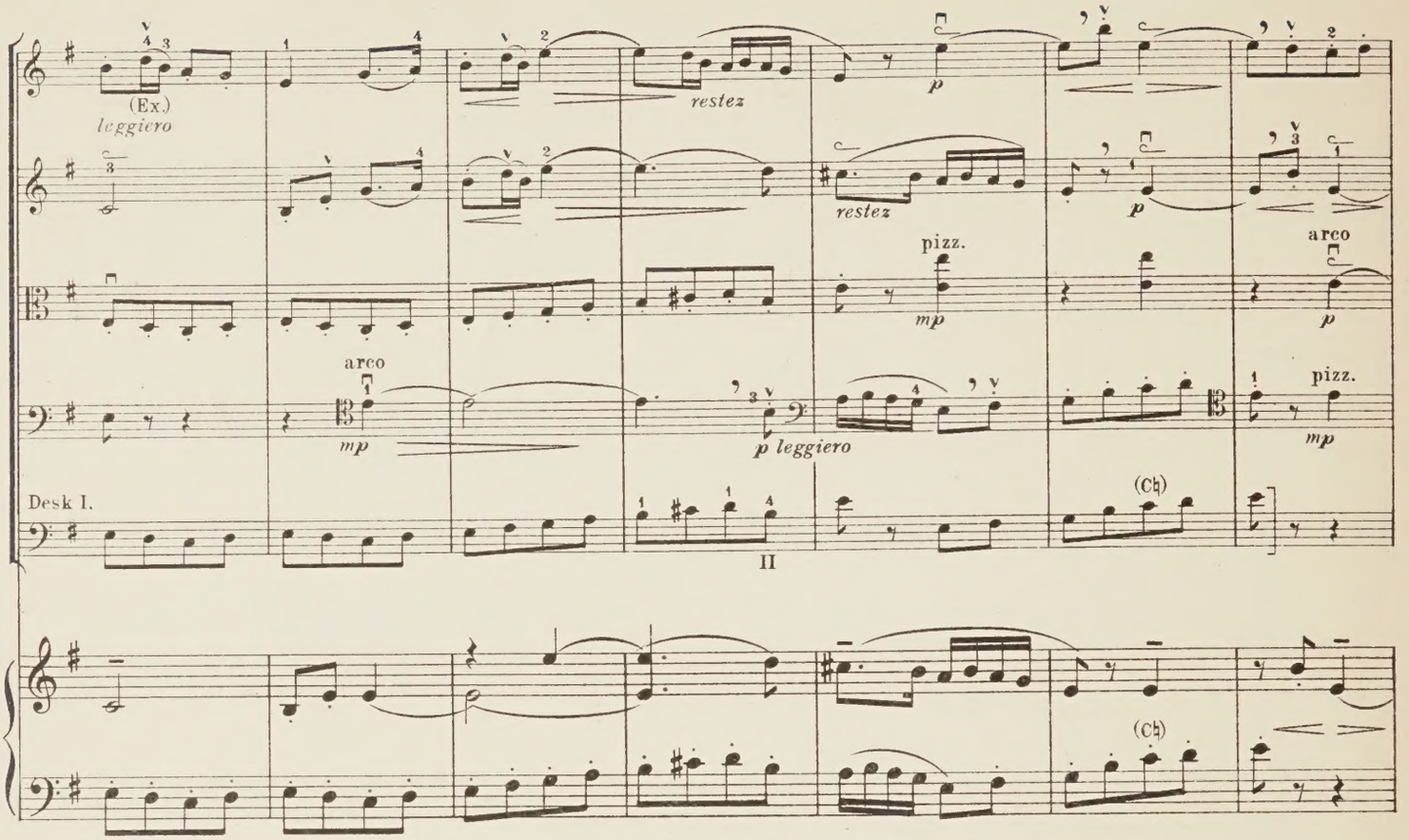
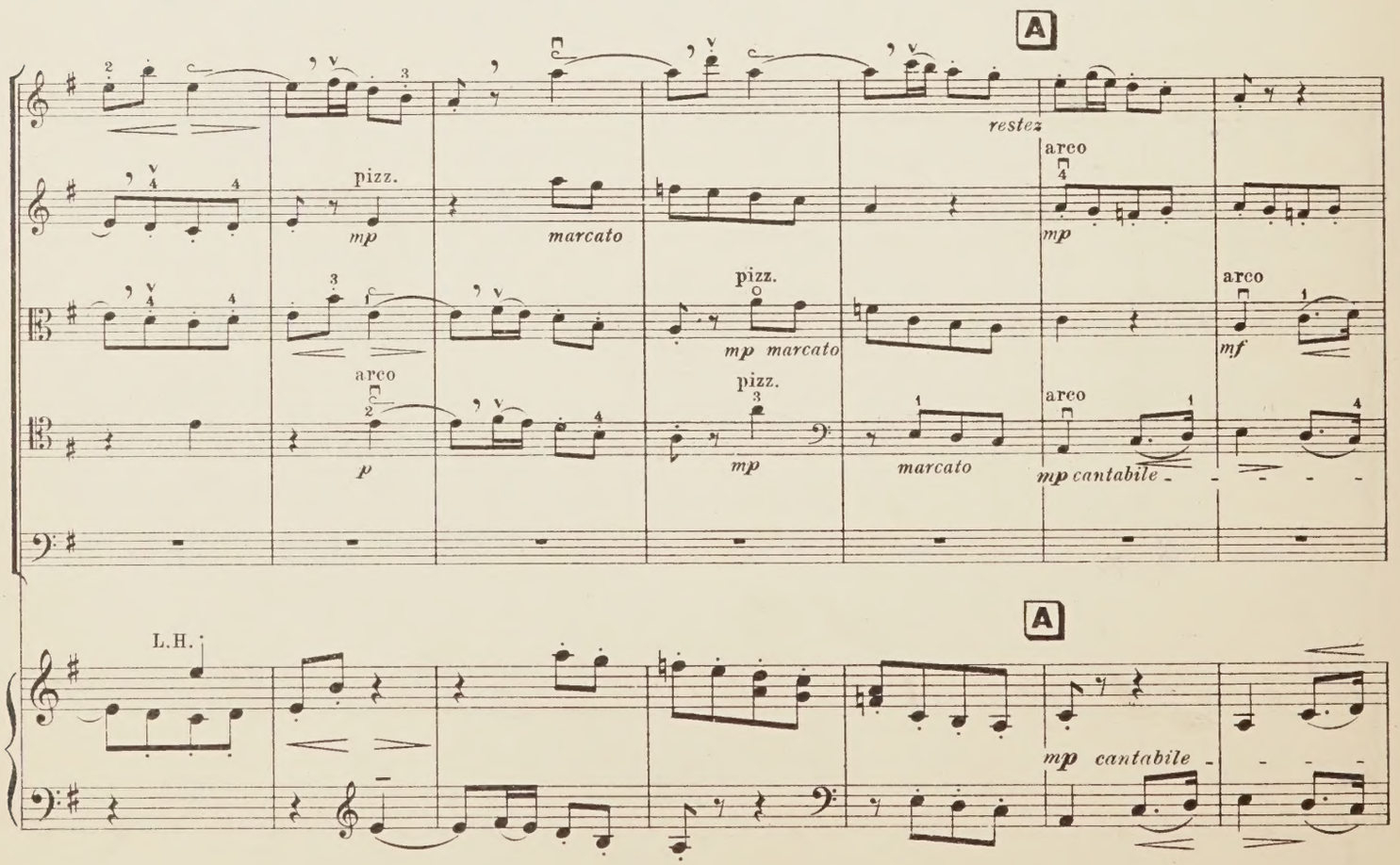
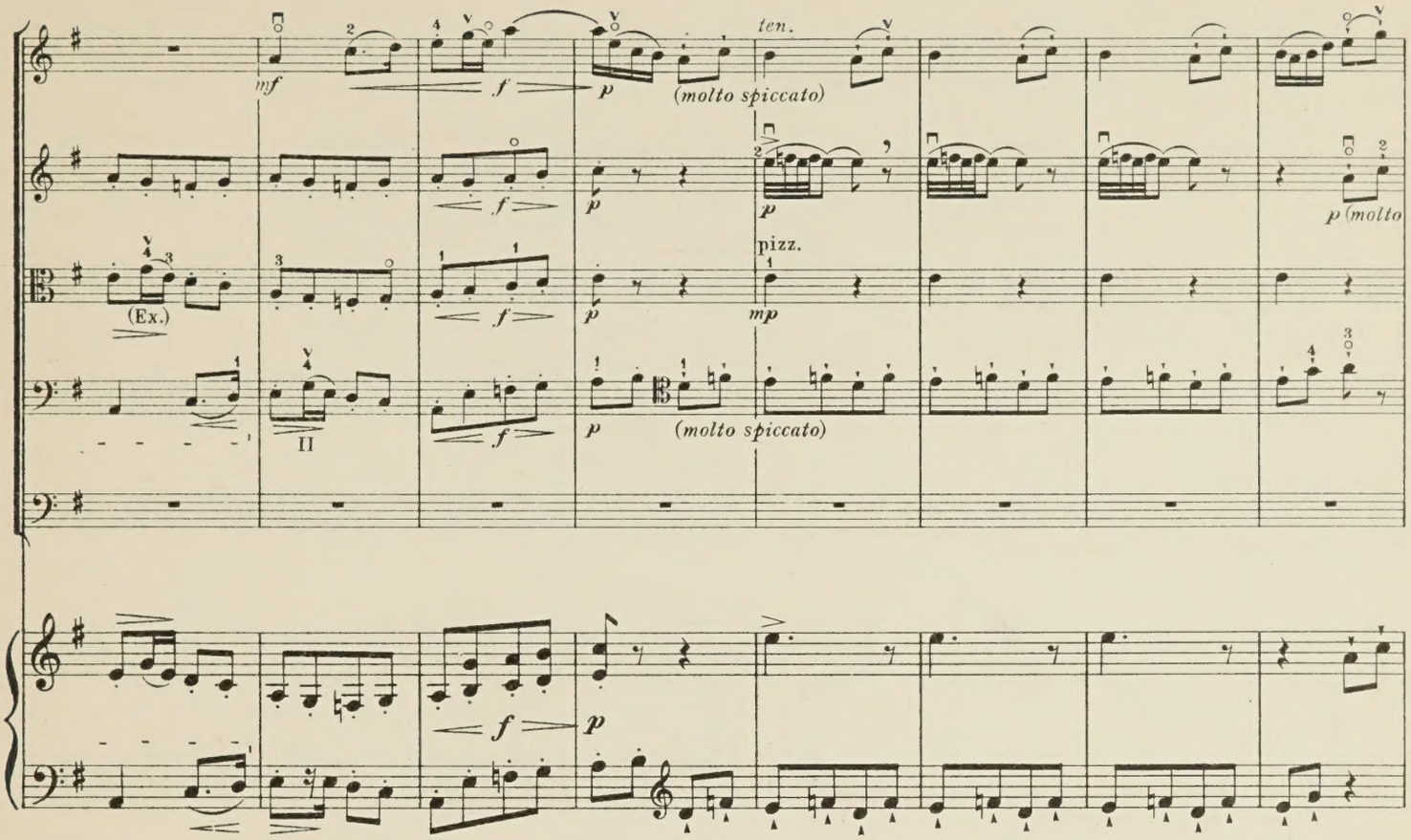
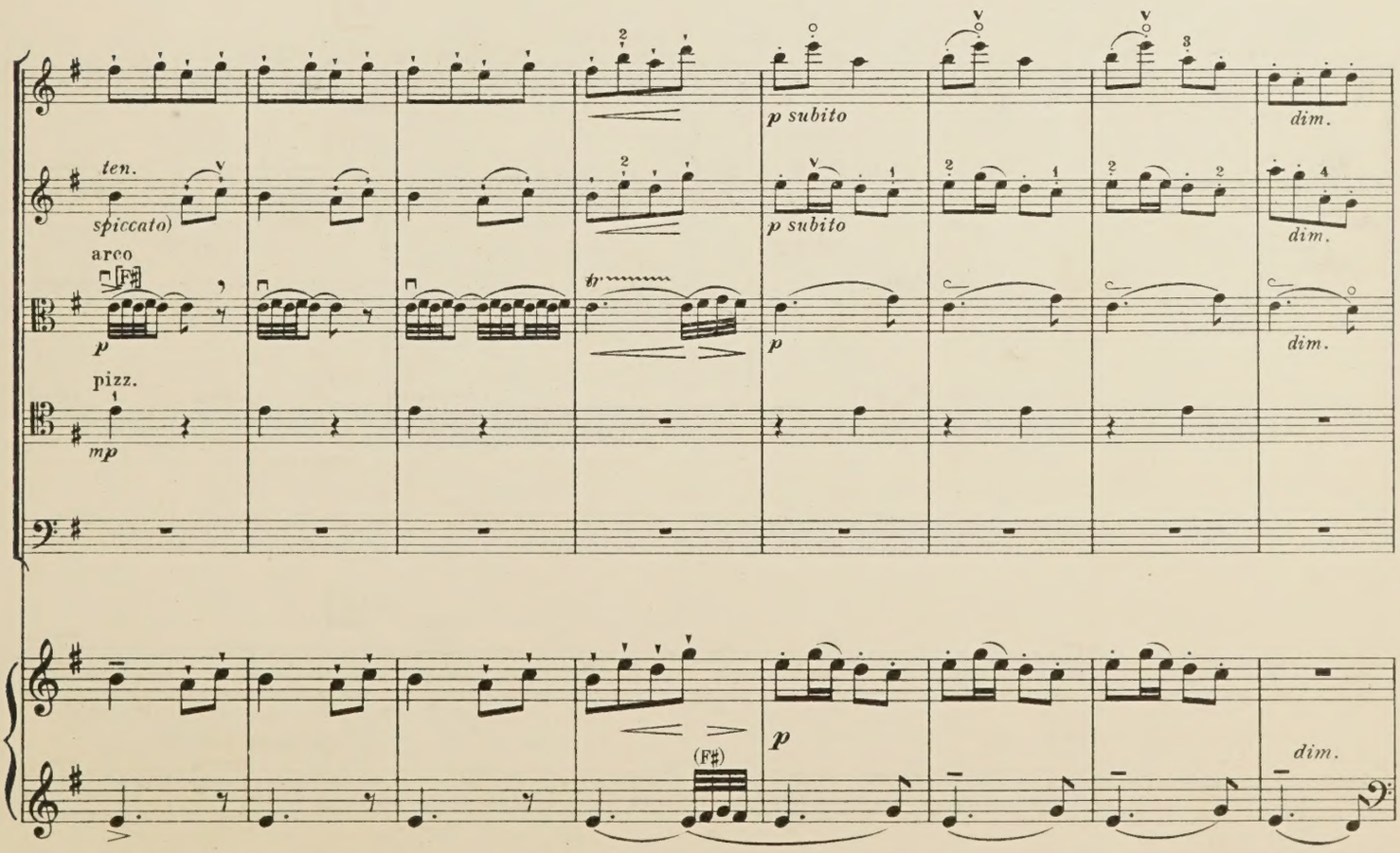
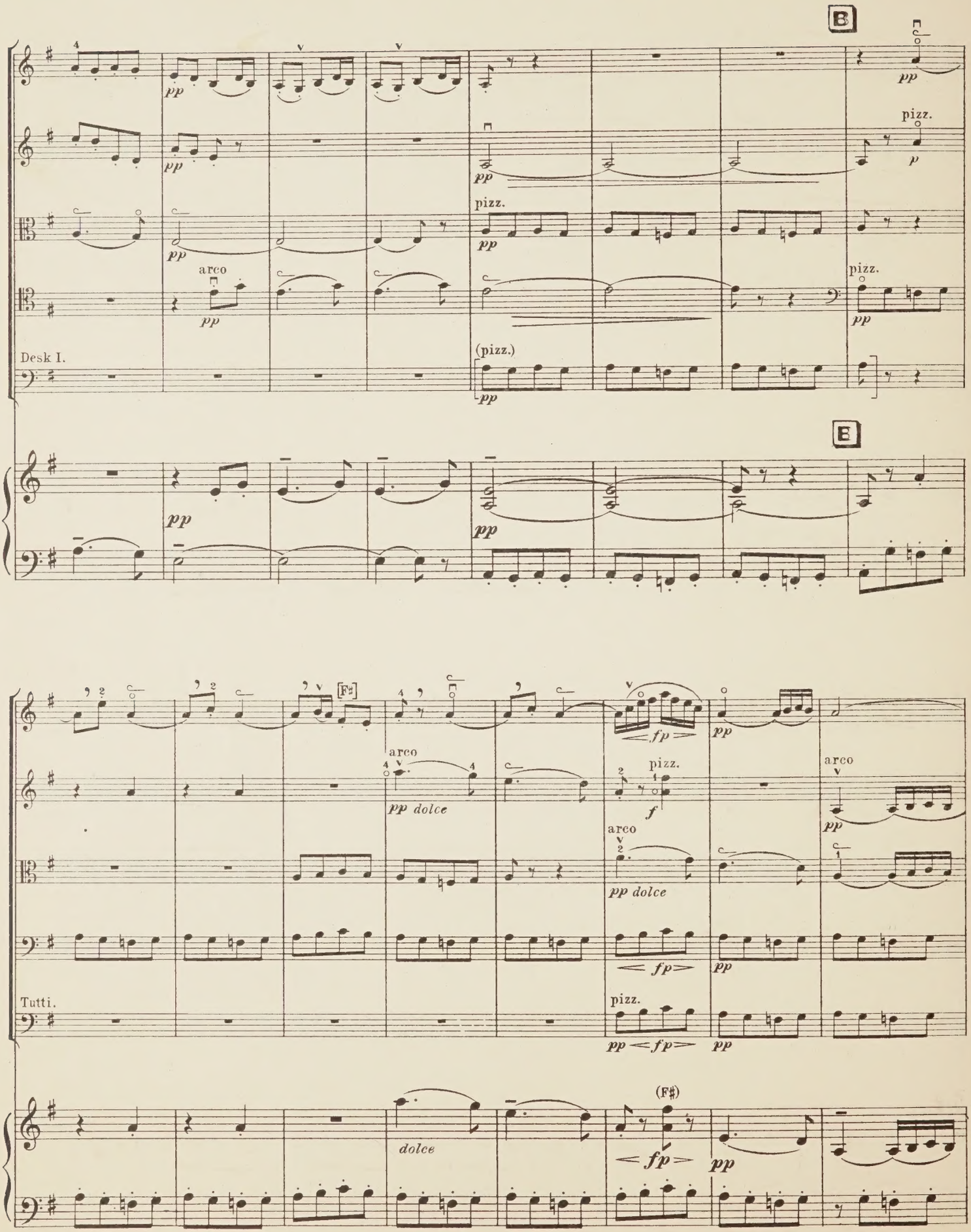
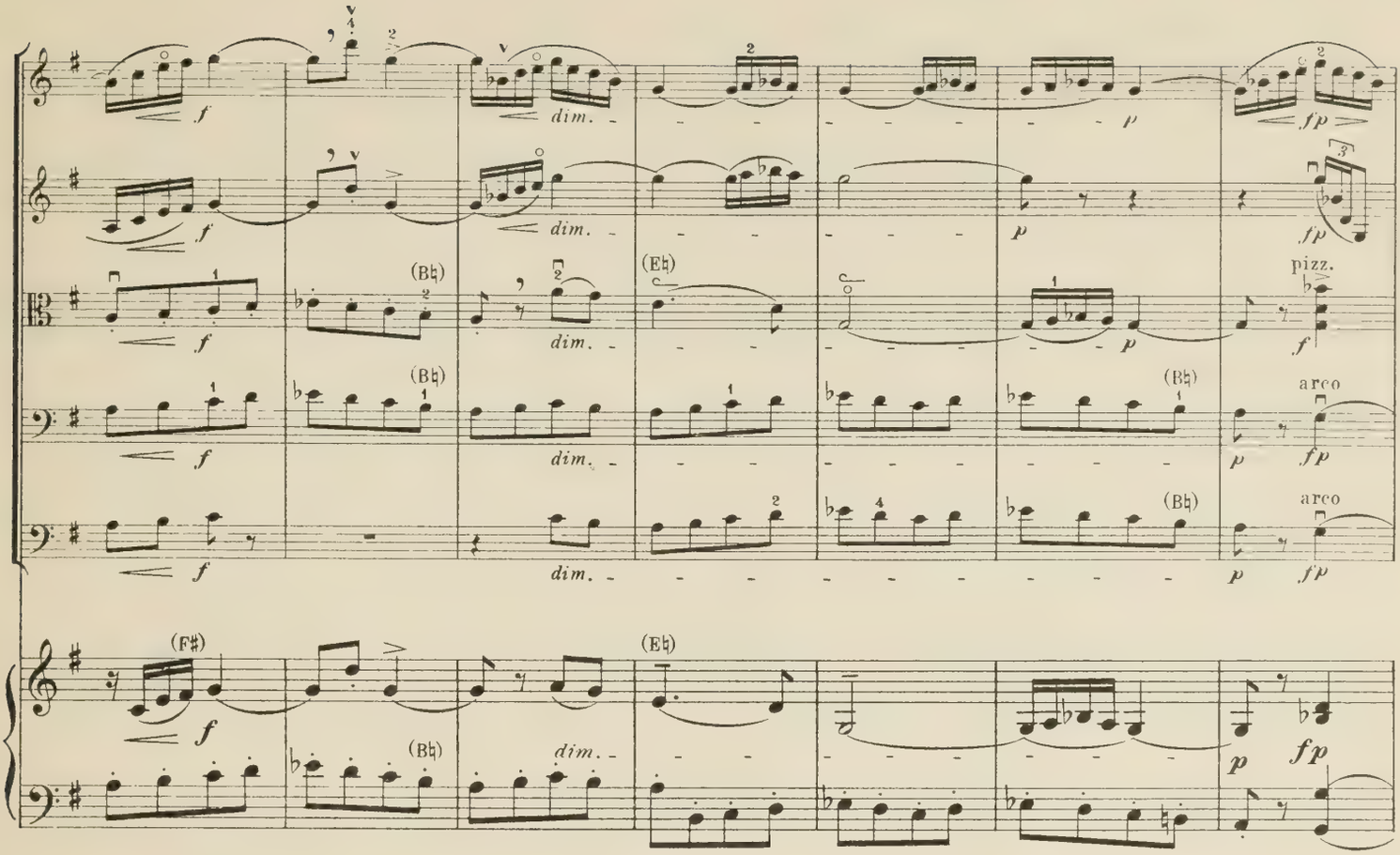

(Ex.)
leggiero
restez
p
restez
p
pizz.
mp
arco
p
arco
mp
p leggiero
pizz.
mp
Desk I.
(C♮)
II
(C♮)

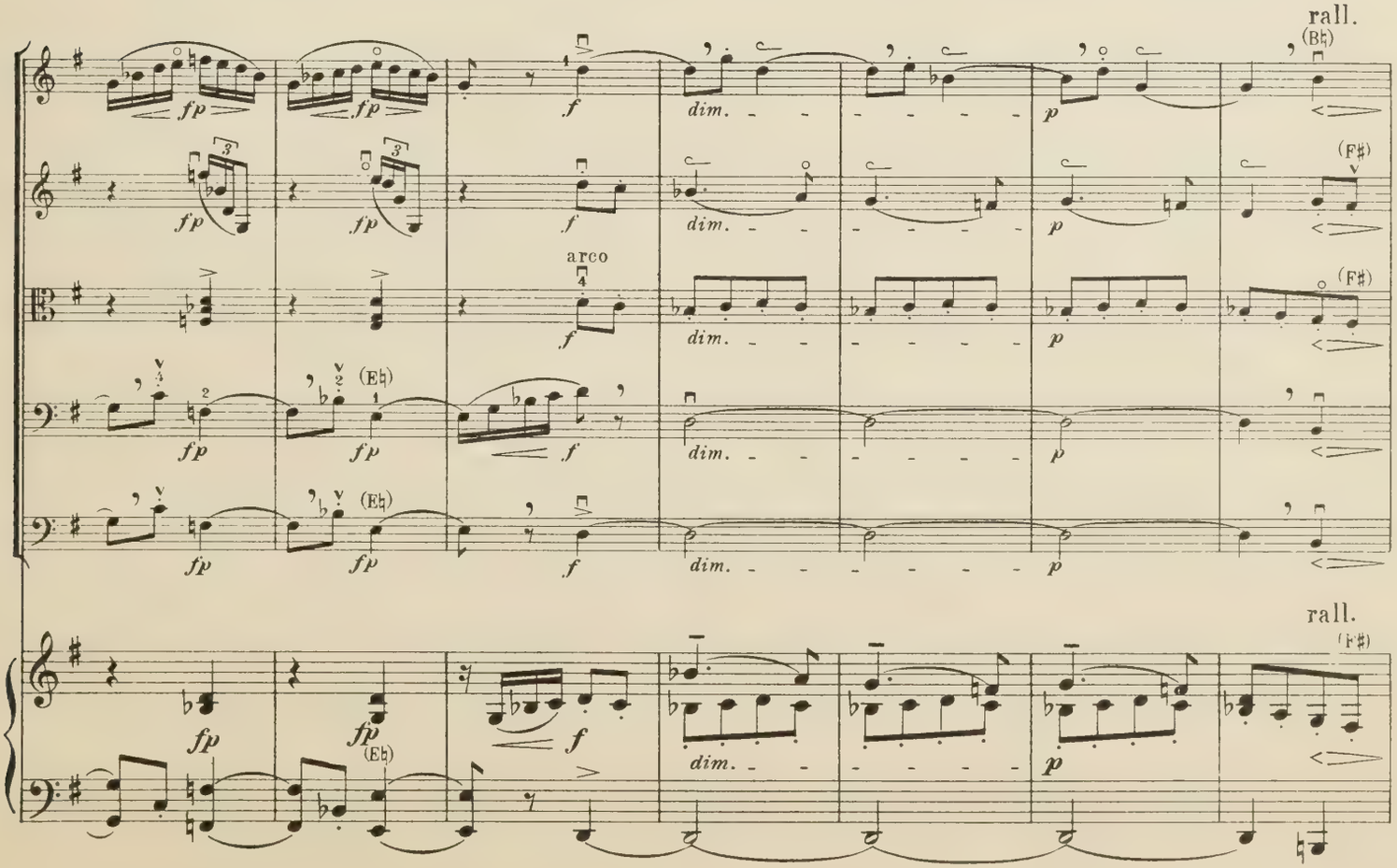

A
restez
pizz.
mp
marcato
arco
mp
pizz.
mp marcato
arco
mf
arco
p
pizz.
mp
marcato
arco
mp cantabile
L.H.
A
mp cantabile

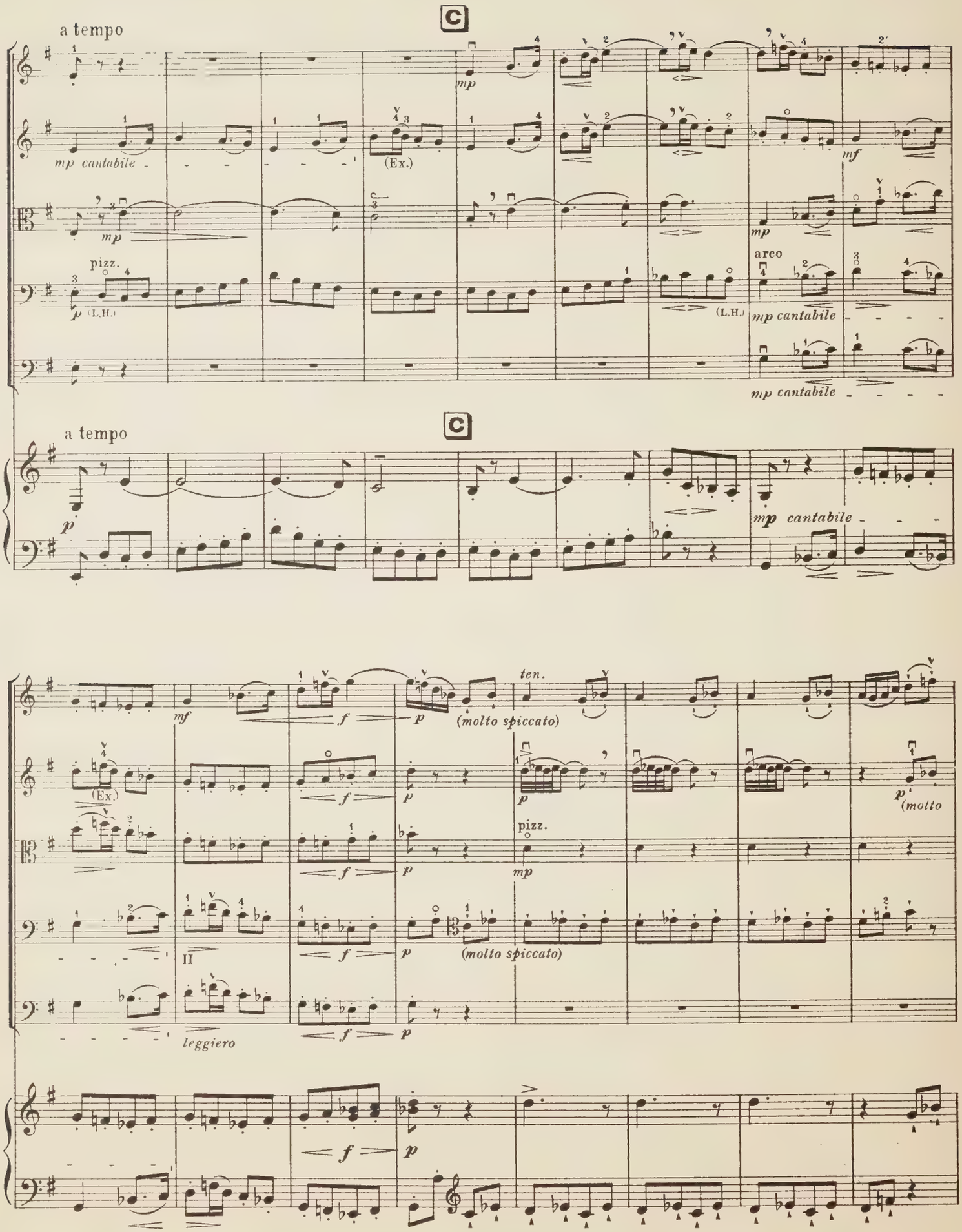

mf
f
p
ten.
(molto spiccato)
pizz.
mp
(Ex.)
II
p (molto

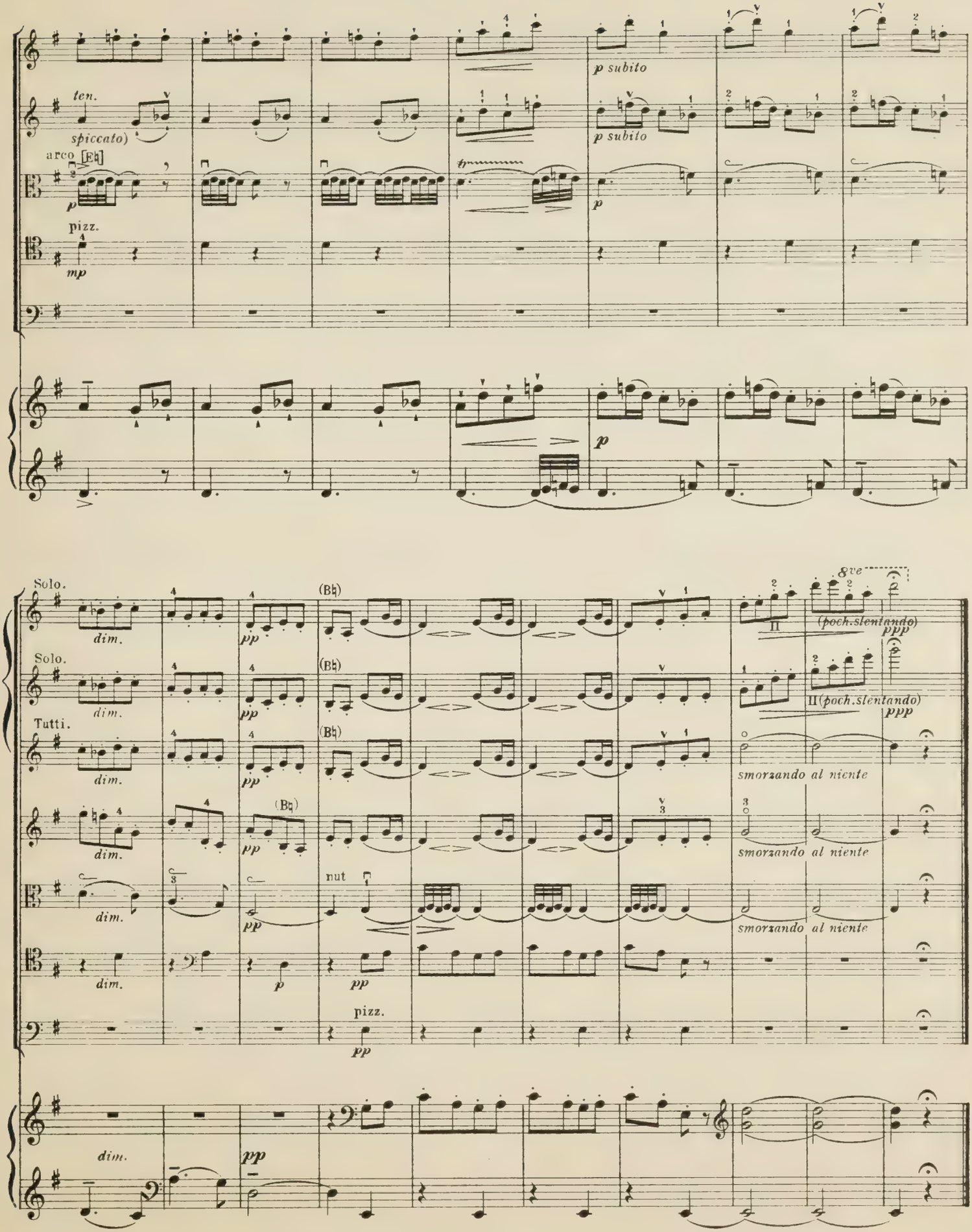

p subito
dim.
ten.
spiccato)
arco
pizz.
mp
(F♯)


B
pp
pizz.
p
arco
Desk I.
(pizz.)
E
[F♯]
pp dolce
fp
f
Tutti.
dolce
(F♯)

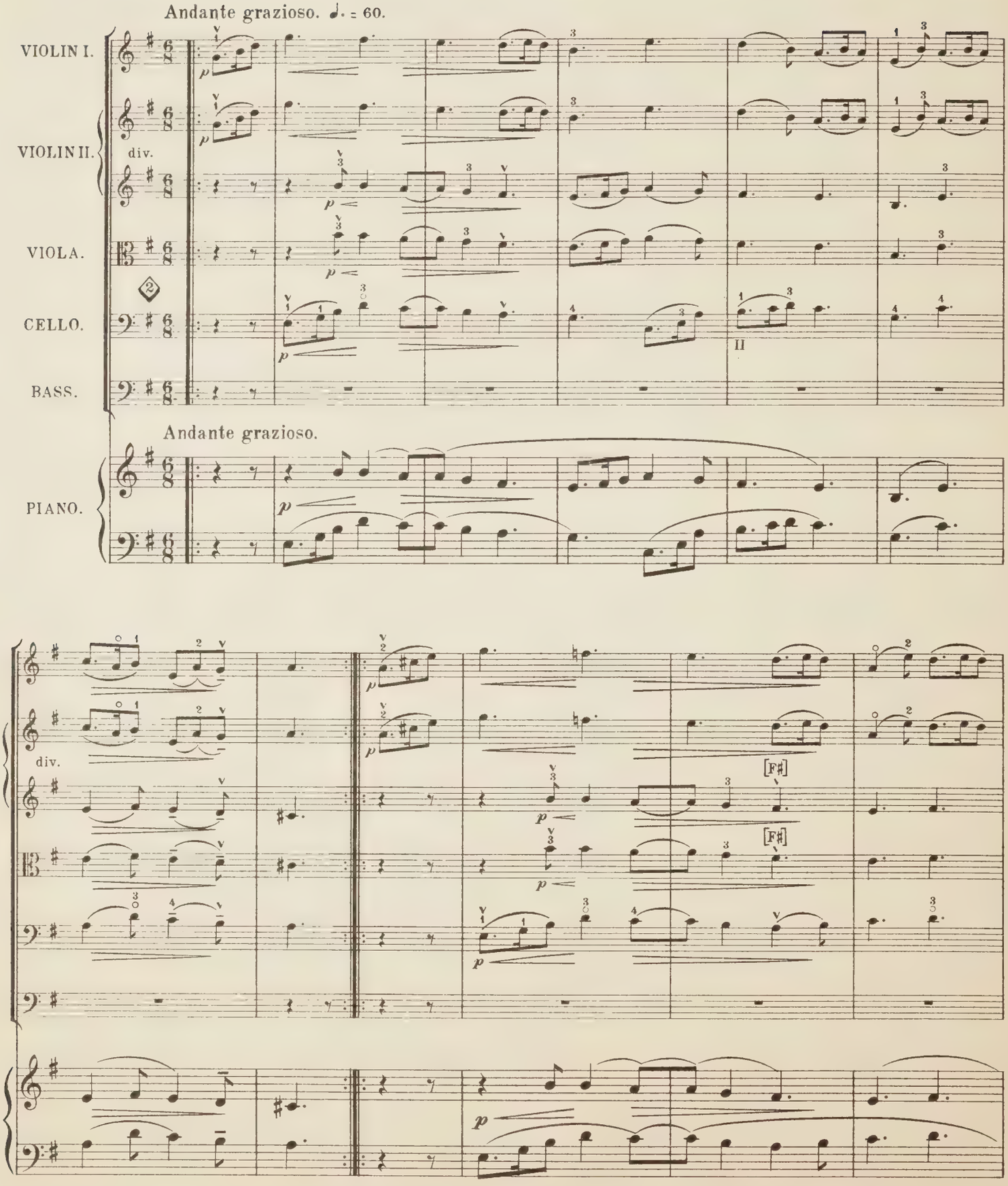

f
dim.
p
fp
(B♮)
(E♮)
(F♯)
pizz.
arco

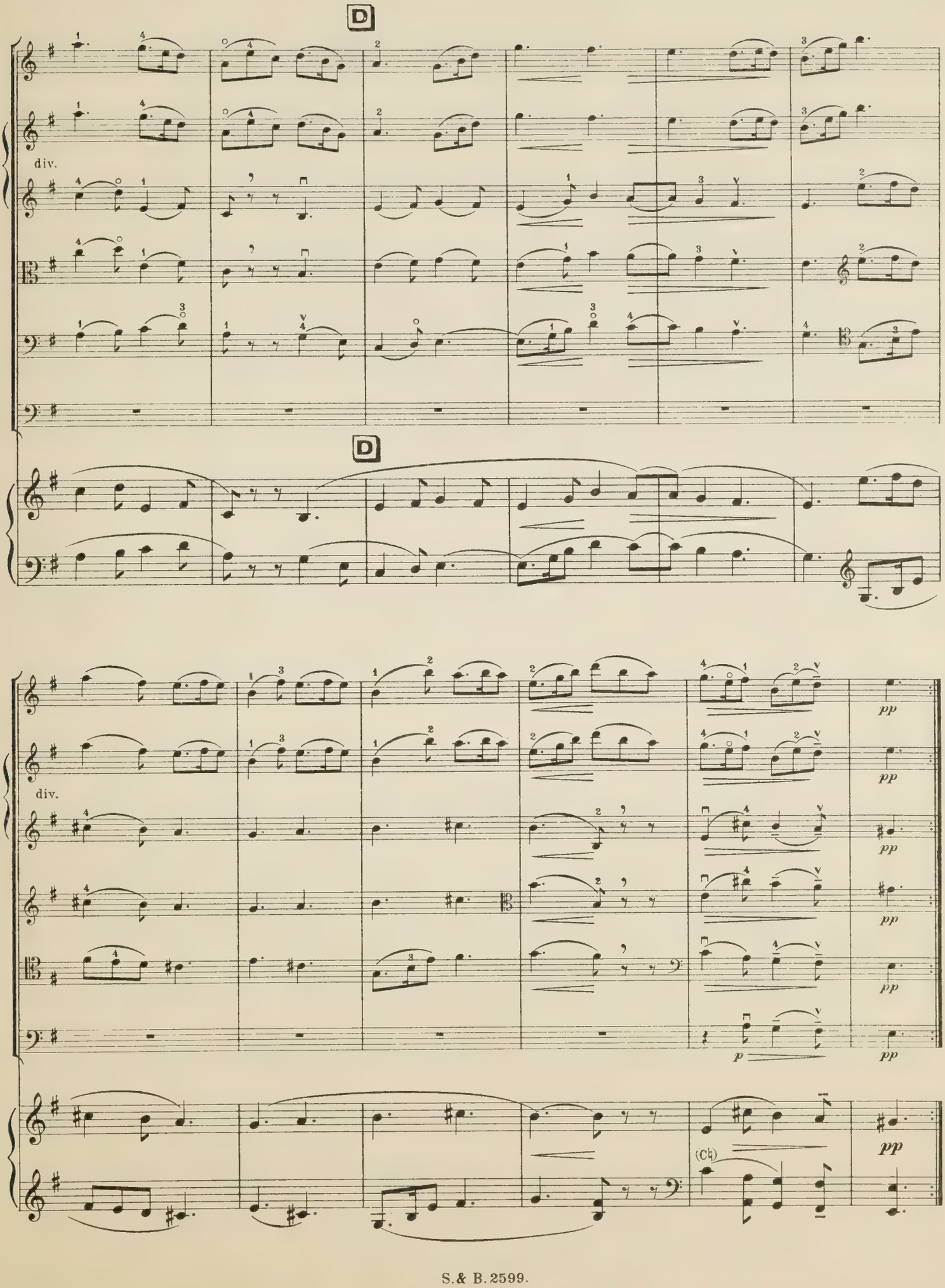

rall.
fp
f
dim.
p
(B♮)
(F♯)
(E♮)
arco


a tempo
C
mp
mp cantabile
(Ex.)
mf
pizz.
p (L.H.)
(L.H.)
arco
mp cantabile
a tempo
C
p
mp cantabile
mf
f
p
ten.
(molto spiccato)
(Ex.)
pizz.
mp
(molto
II
leggiero

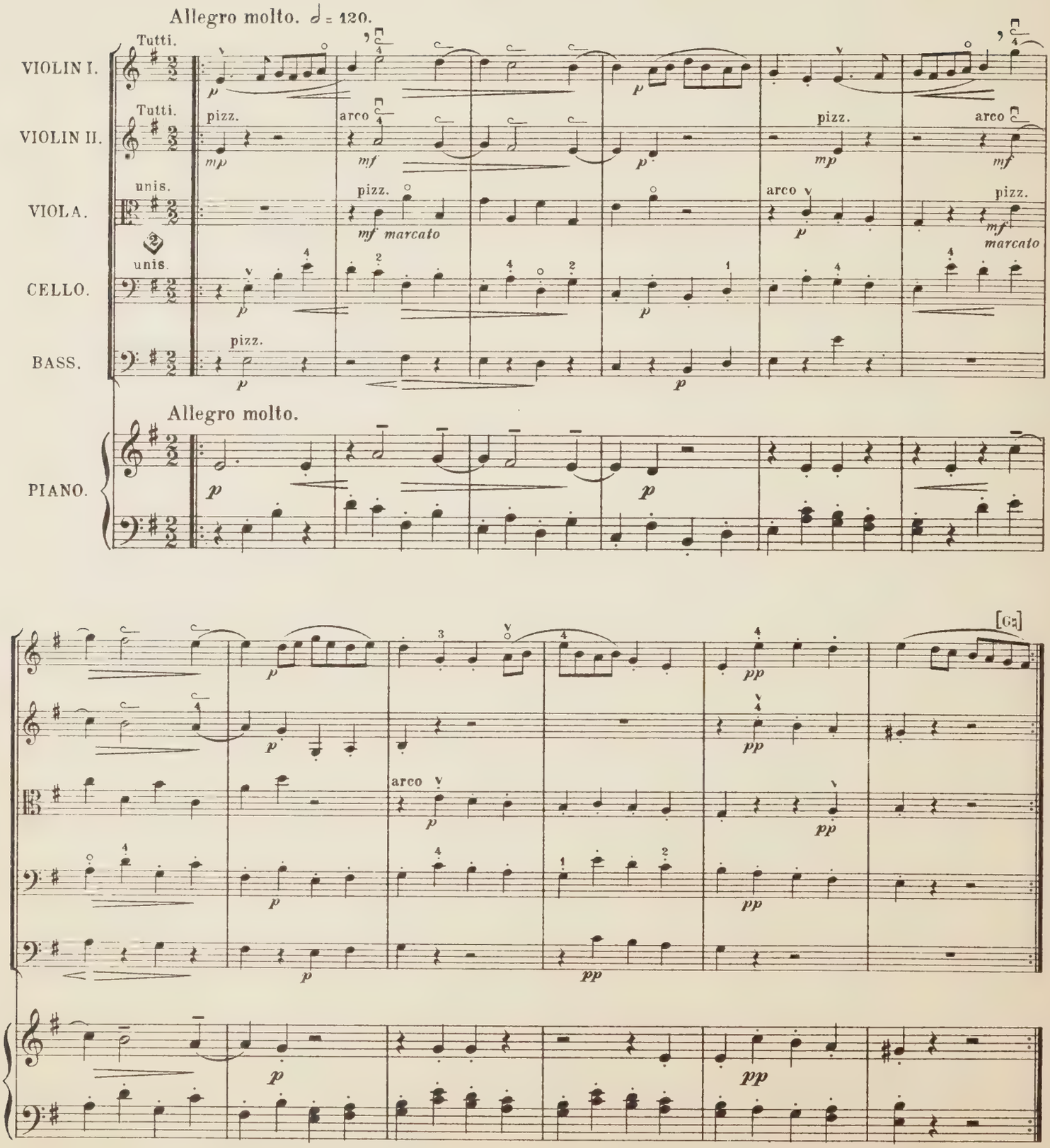

ten.
spiccato)
arco [E♮]
p
pizz.
mp
p subito
p subito
p
p
Solo.
dim.
pp
(B♮)
Solo.
dim.
pp
(B♮)
Tutti.
dim.
pp
(B♮)
dim.
pp
(B♮)
dim.
pp
nut
dim.
p
pp
pizz.
pp
8ve
(poch. slentando)
ppp
II (poch. slentando)
ppp
smorzando al niente
smorzando al niente
smorzando al niente
dim.
pp

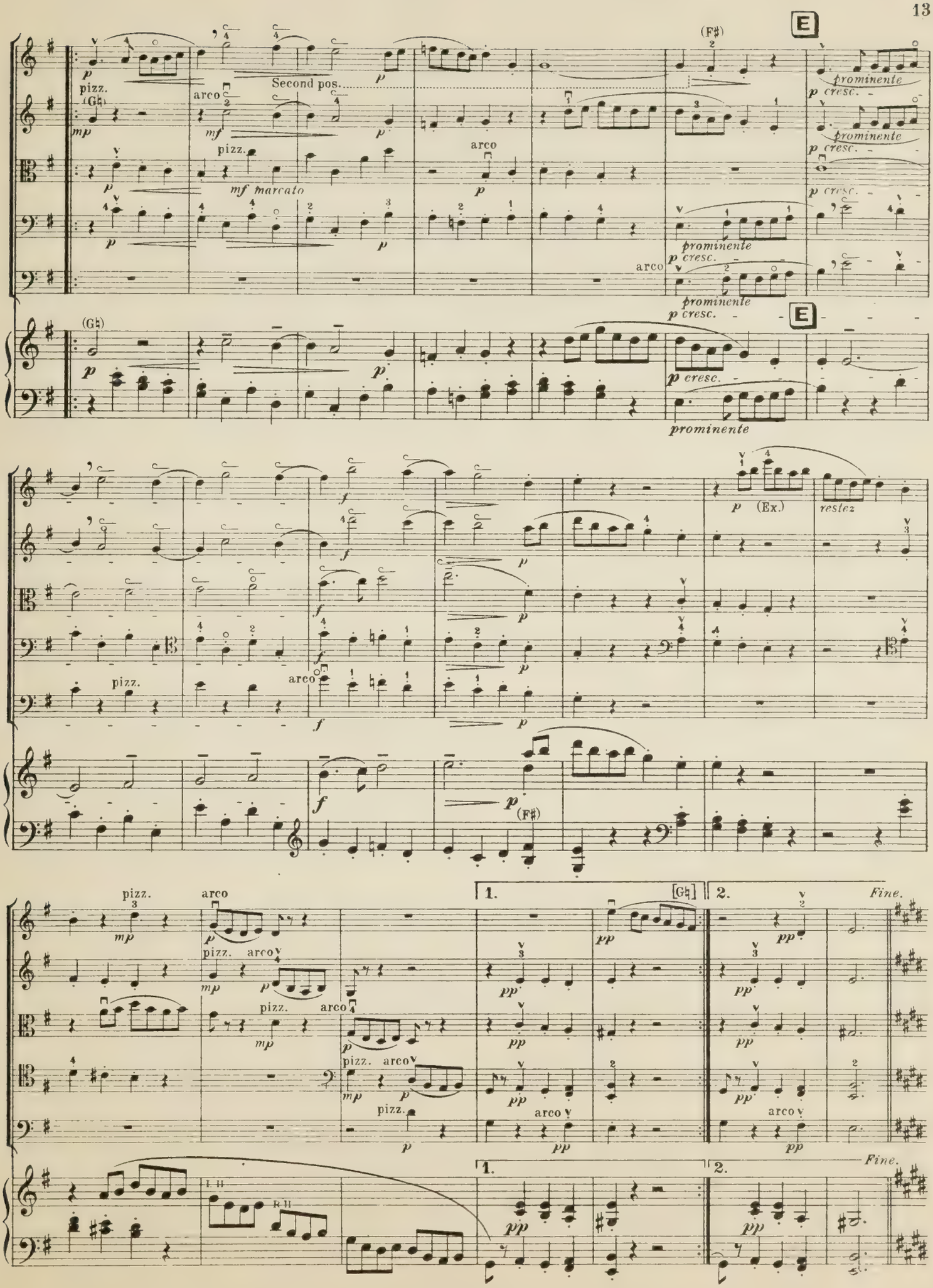
II. SLOW DANCE.

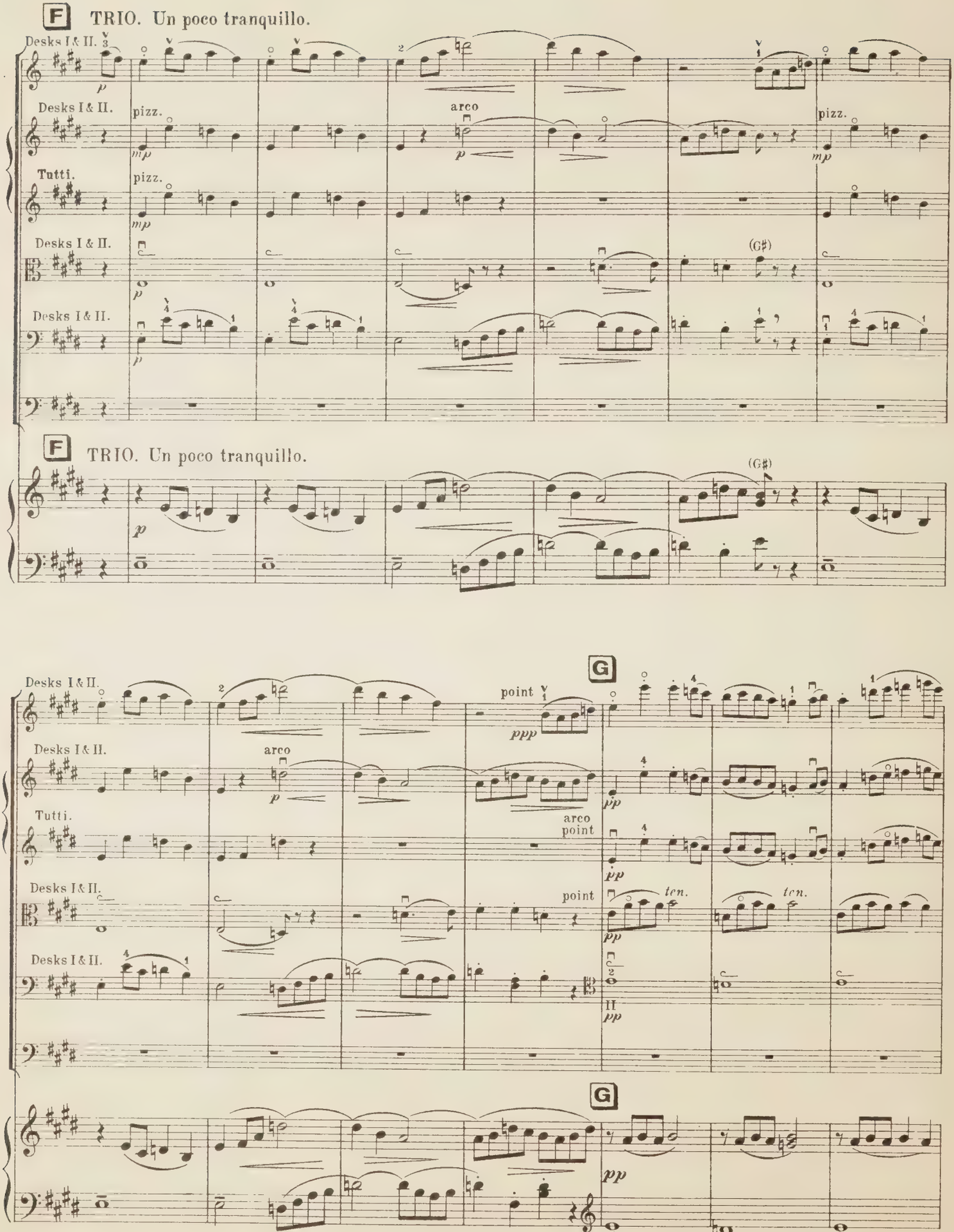


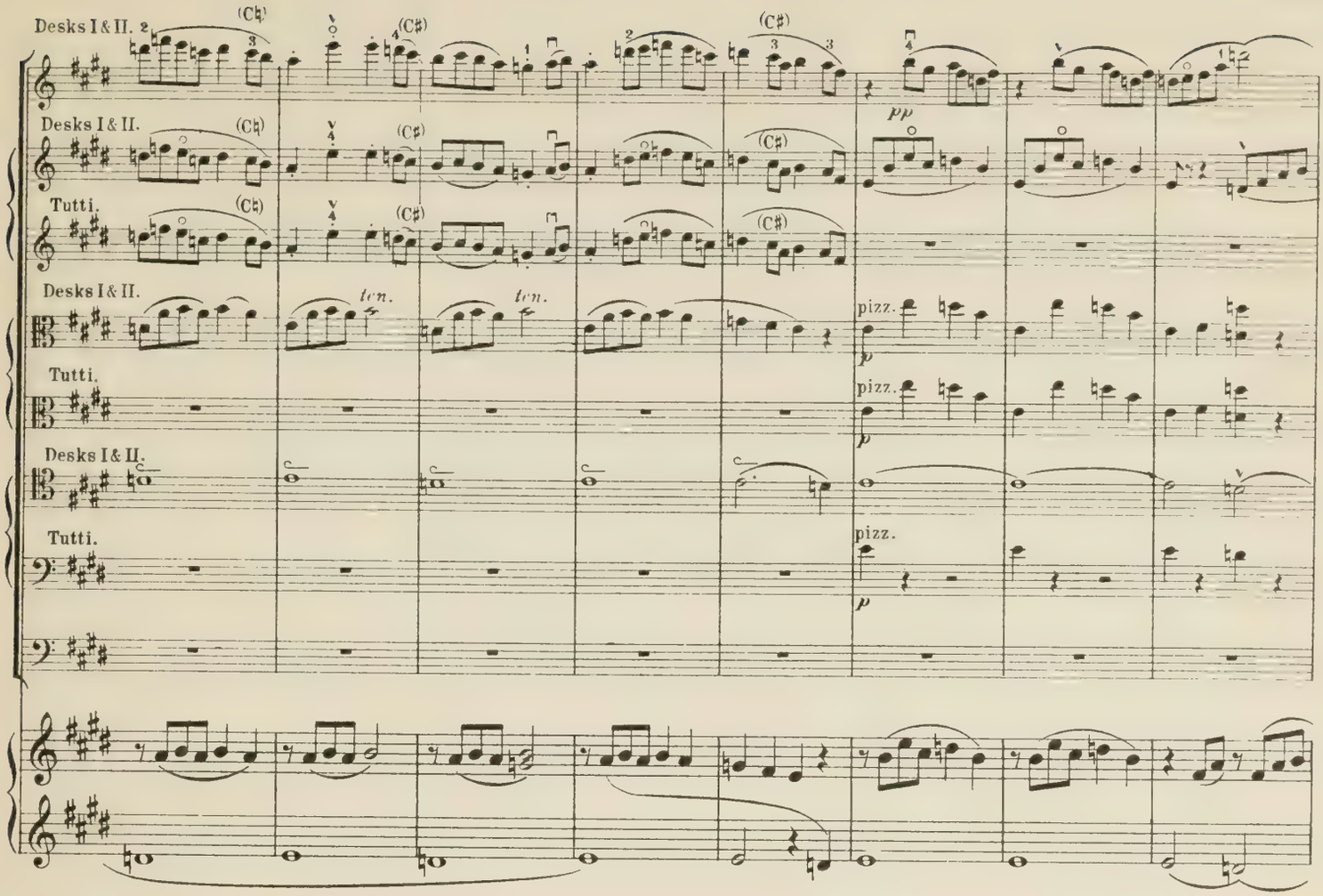

D
div.
D
div.
pp
p
(C♮)

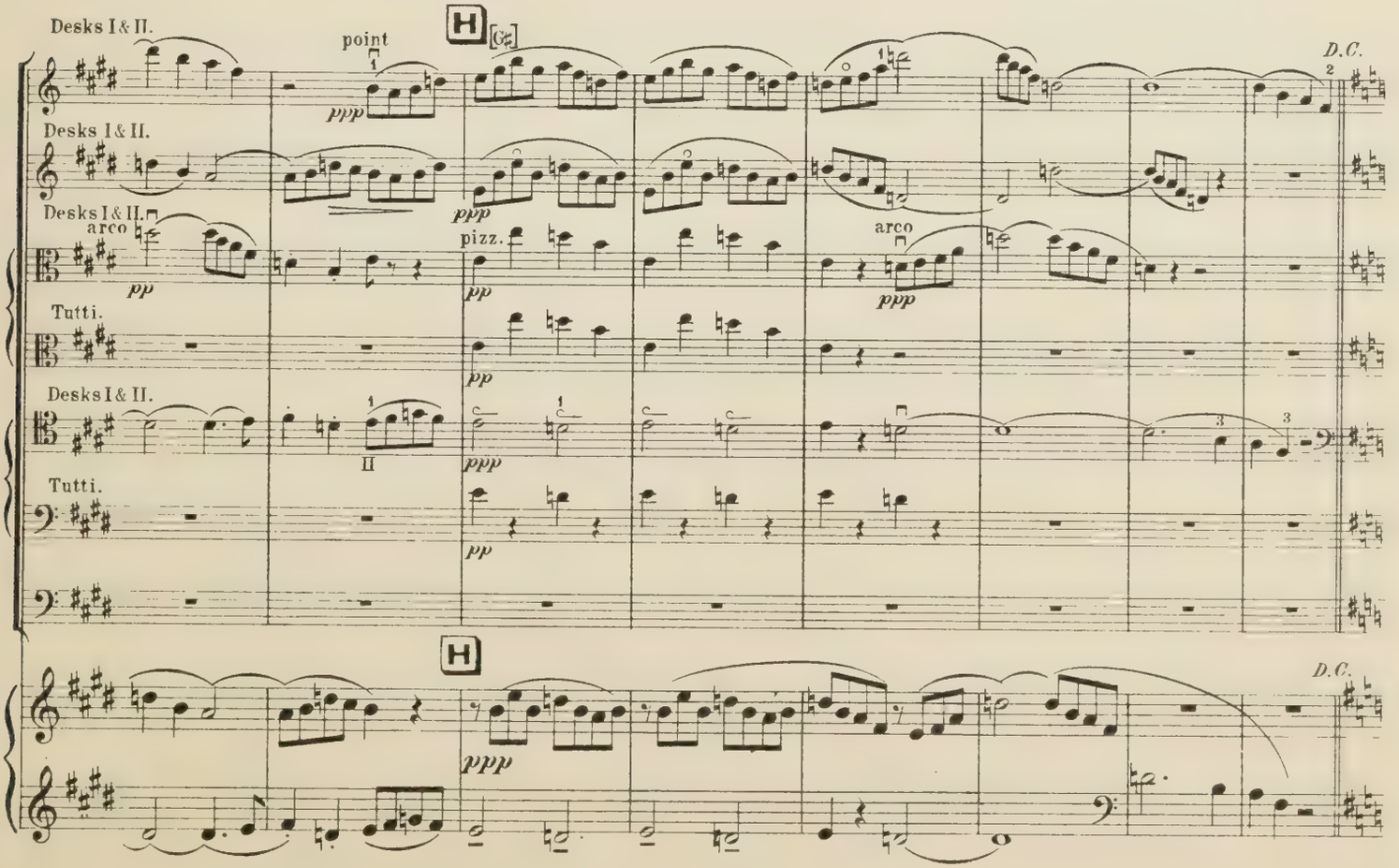
III. QUICK DANCE.



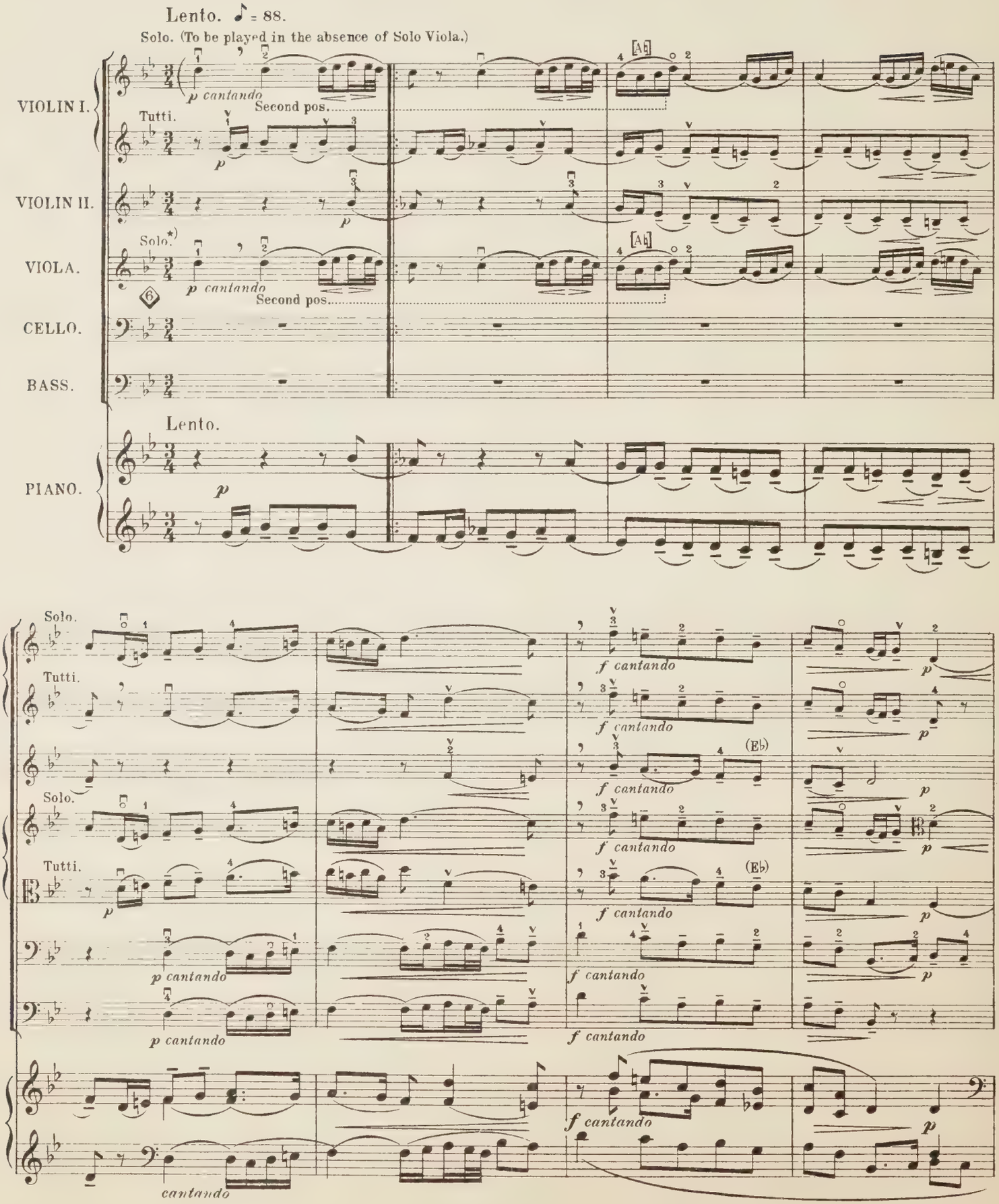

E
(F♯)
pizz.
(G♮)
arco
Second pos.
mf marcato
prominente
p cresc.
(Ex.)
restez
(F♯)
1.
2.
[G♮]
Fine.
I. II
R. II


F
TRIO. Un poco tranquillo.
Desks I & II.
pizz.
arco
Tutti.
(G♯)
F
TRIO. Un poco tranquillo.
(G♯)
G
point
arco
point
ten.
G

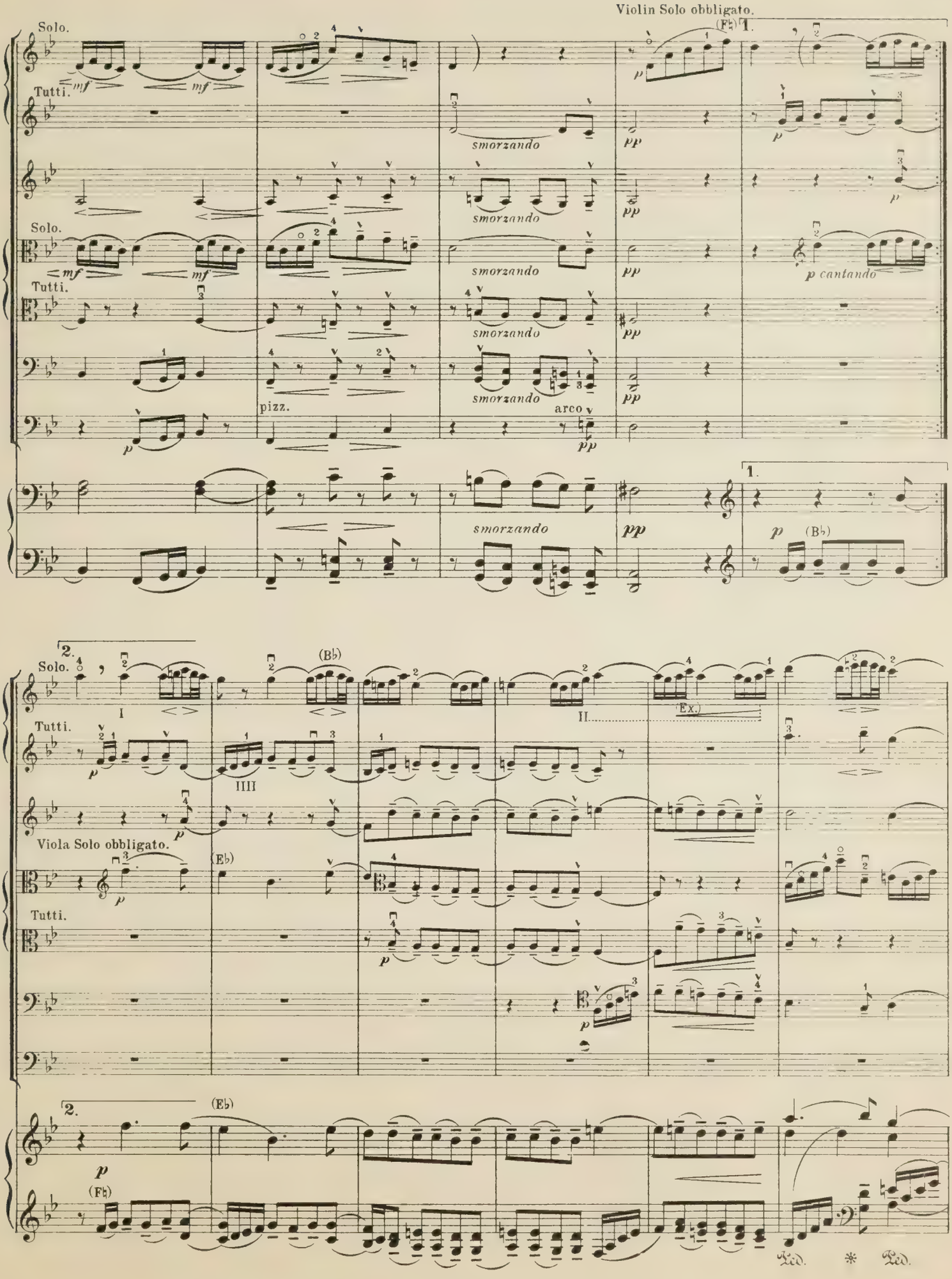

Desks I & II.
Desks I & II.
Tutti.
Desks I & II.
Tutti.
Desks I & II.
Tutti.
ten.
ten.
pizz.
pizz.
pizz.
pp
p

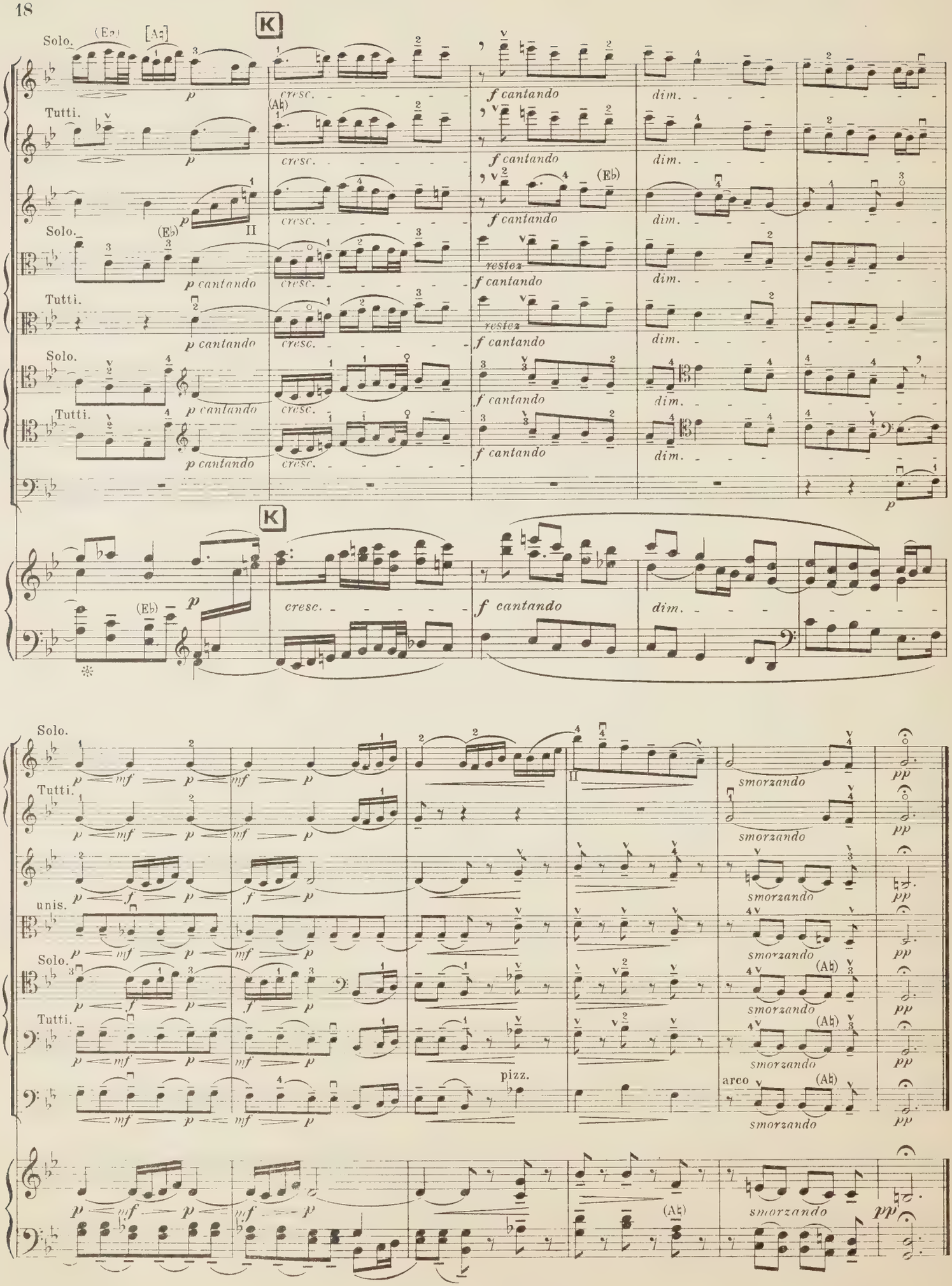

Desks I & II.
point
H
Desks I & II.
Desks I & II.
arco
pizz.
arco
Tutti.
Desks I & II.
Tutti.
H
D.C.
D.C.
ppp
pp

IV. SLOW AIR.

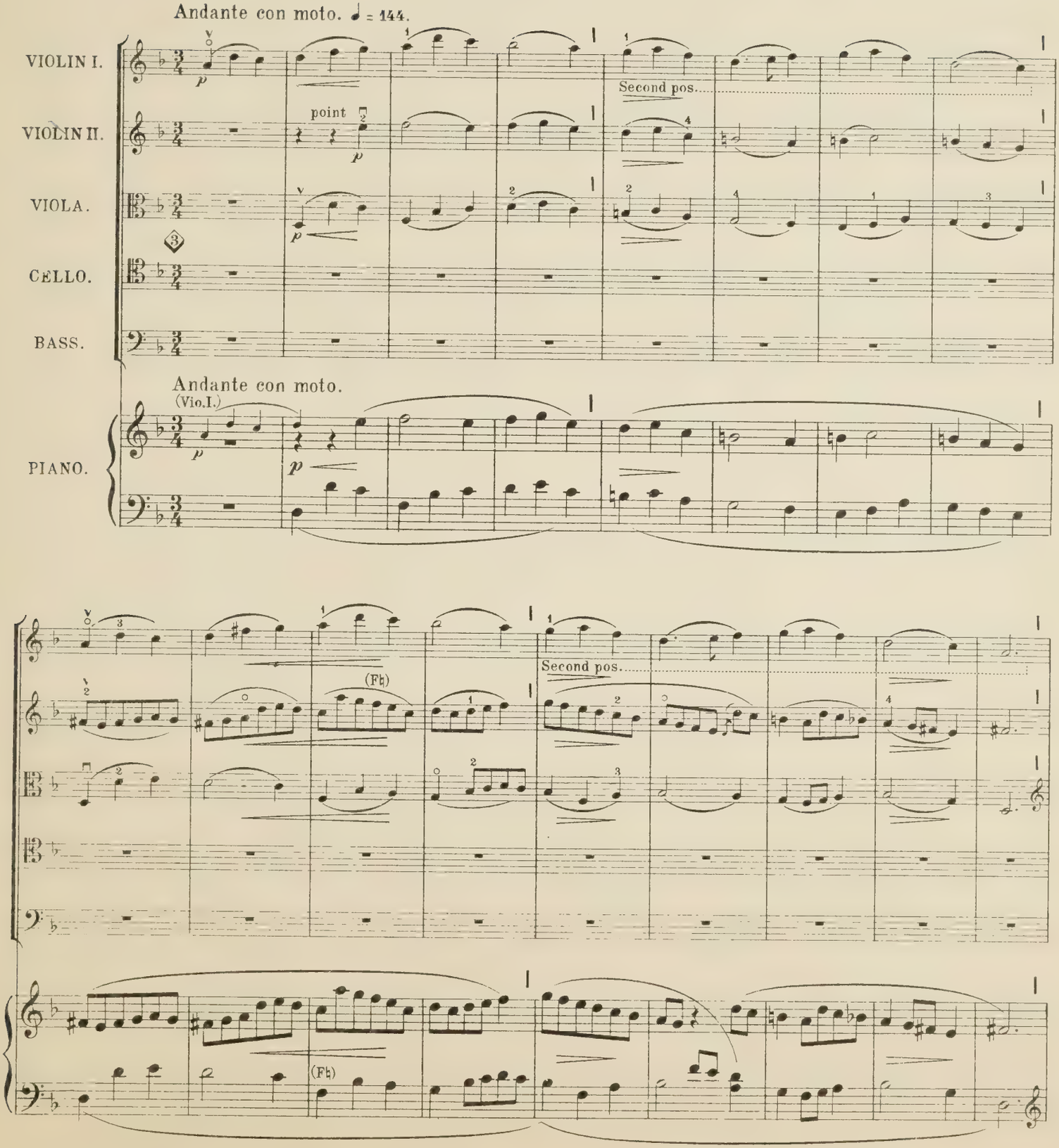


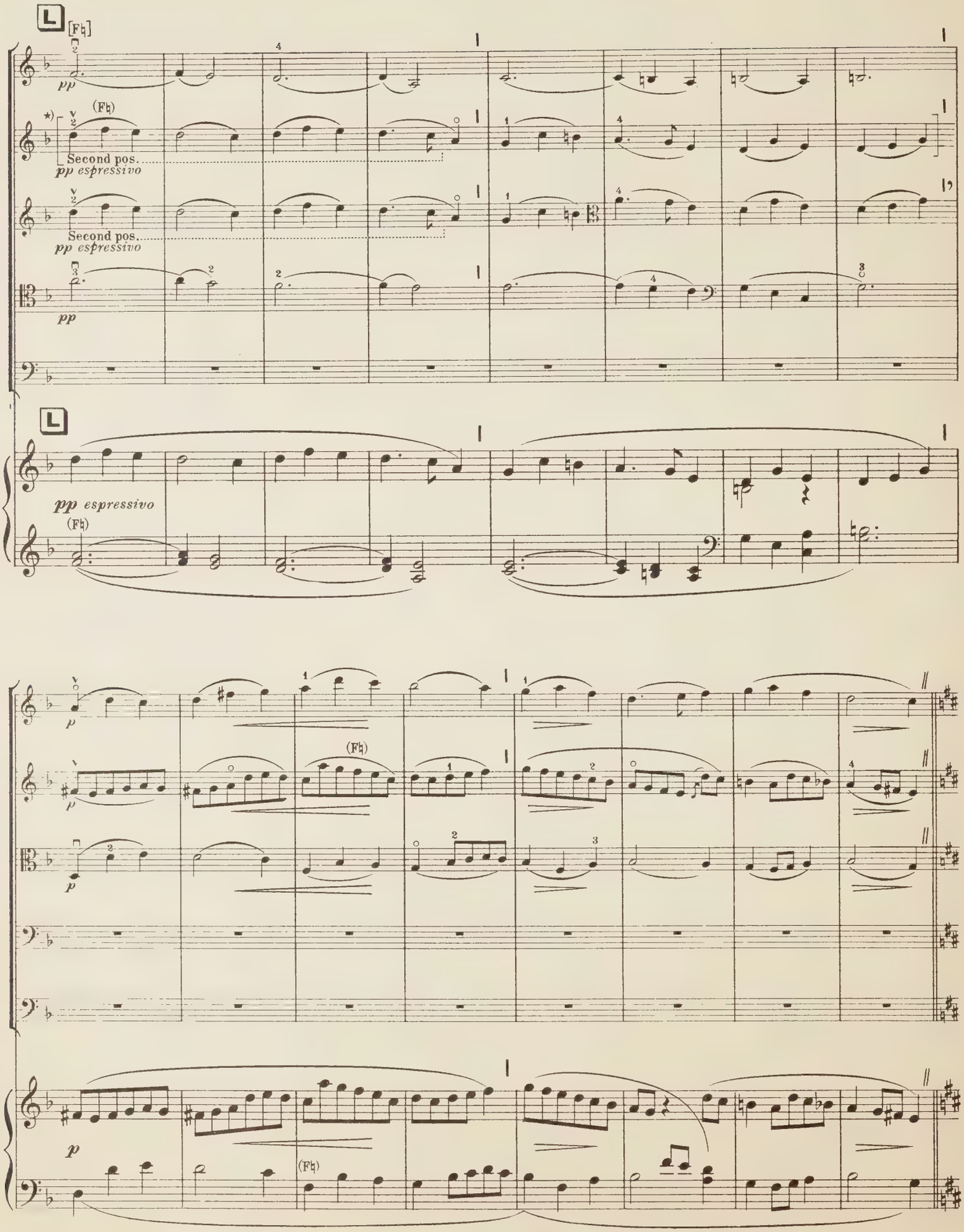
*)In the first strain the Solo Viola part is cued into the First Violin part. In the second strain the Solo Viola is *obbligato.*


Violin Solo obbligato.
Solo.
Tutti.
Solo.
Tutti.
mf
mf
smorzando
smorzando
smorzando
smorzando
pizz.
arco
pp
p
p cantando
1.
2.
(Fb)
(Bb)
(Eb)
I
II.
IIII
Ex.
Viola Solo obbligato.
Tutti.
Tutti.
Ped.
*
Ped.

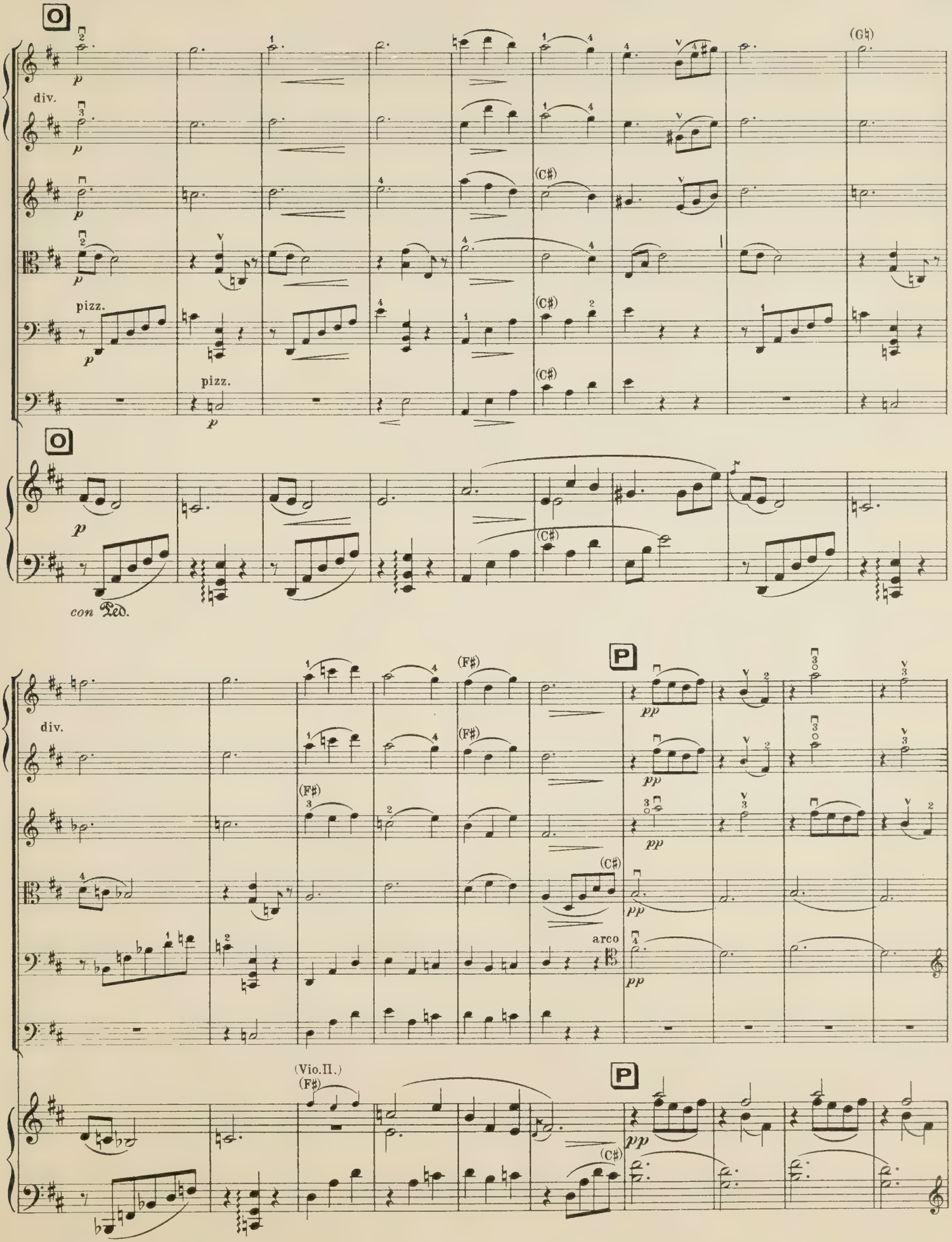

K
Solo.
Tutti.
cresc.
f cantando
dim.
p cantando
restez
K
smorzando
pizz.
arco
unis.

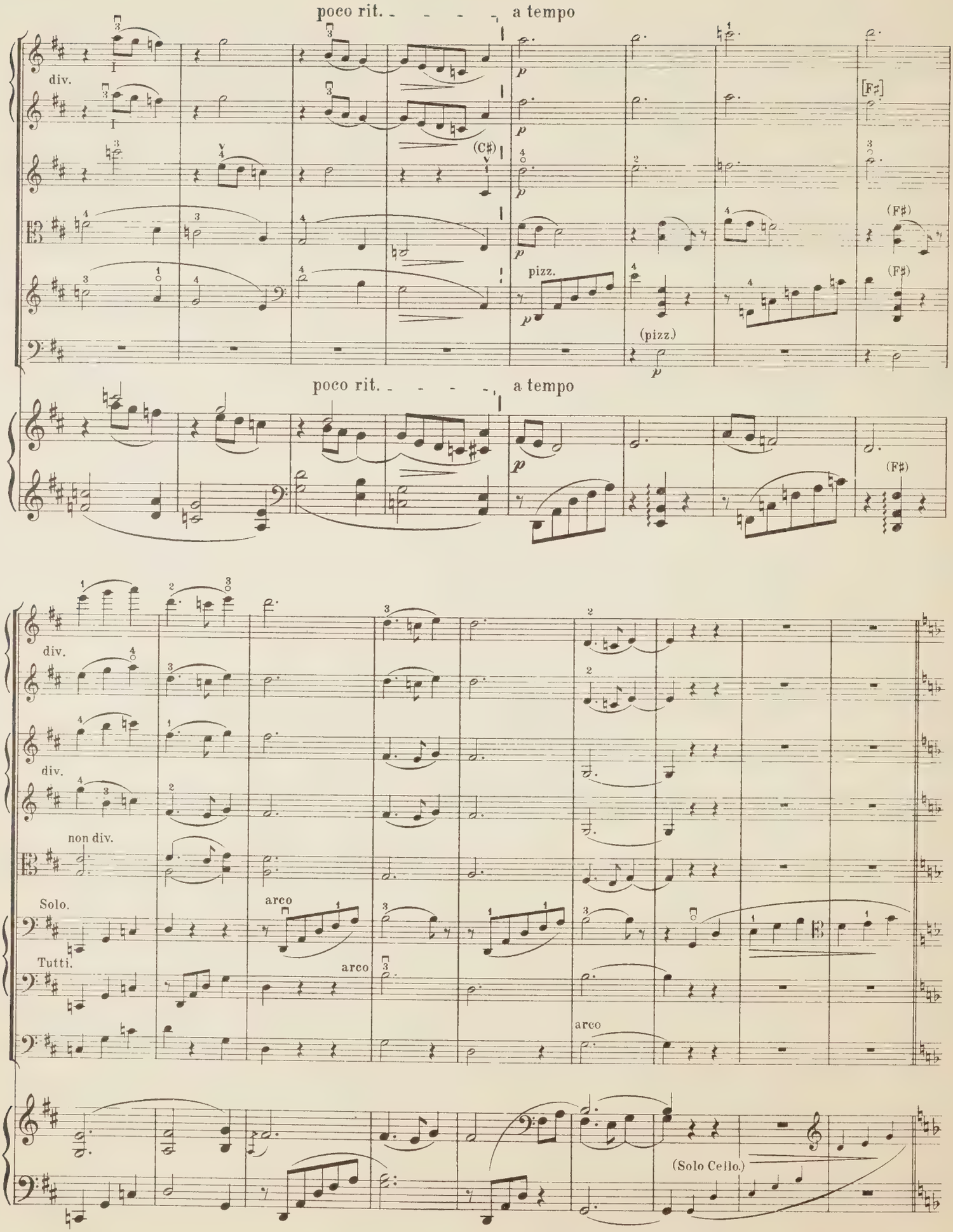
V. RONDO.

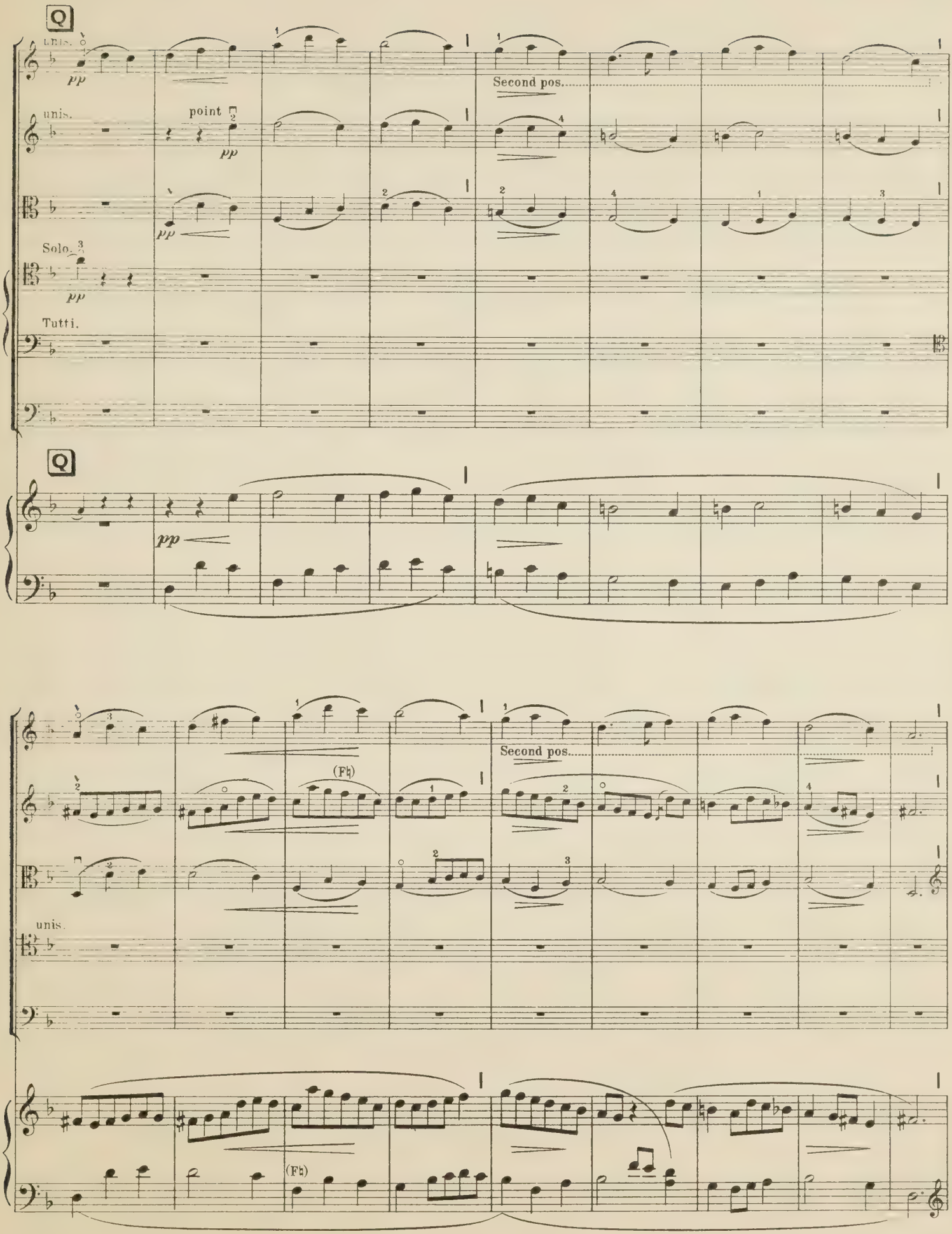

Andante con moto. ♩ = 144.
VIOLIN I.
VIOLIN II.
VIOLA.
CELLO.
BASS.
PIANO.
point
Second pos.
Andante con moto.
(Vio.I.)
(Fh)
Second pos.
(Fh)

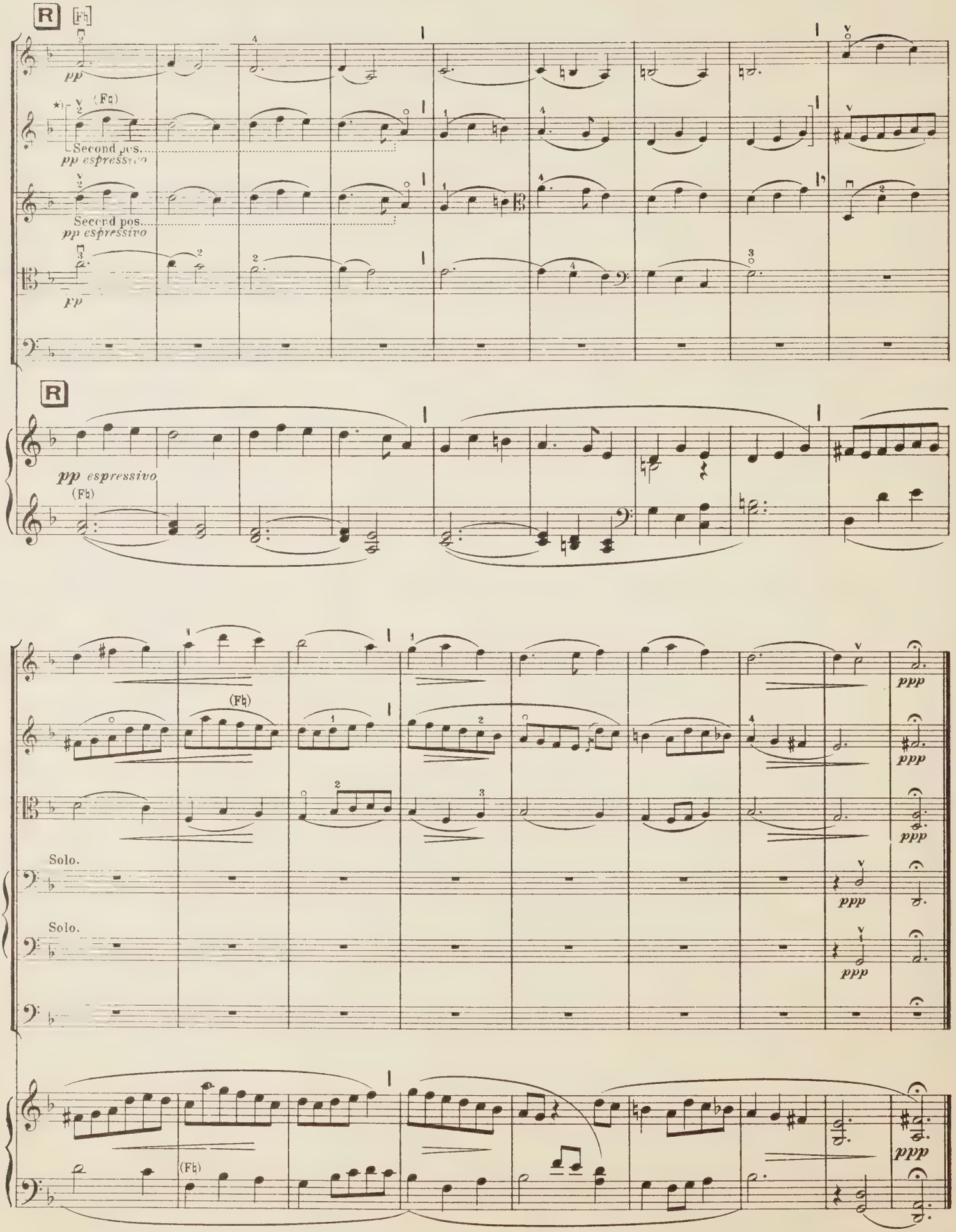


*) Omit if there is plenty of Viola.


O
div.
pizz.
pizz.
(G♮)
(C♯)
O
con Ped.
P
(F♯)
(C♯)
arco
(Vio.II.)
(F♯)
P
(C♯)

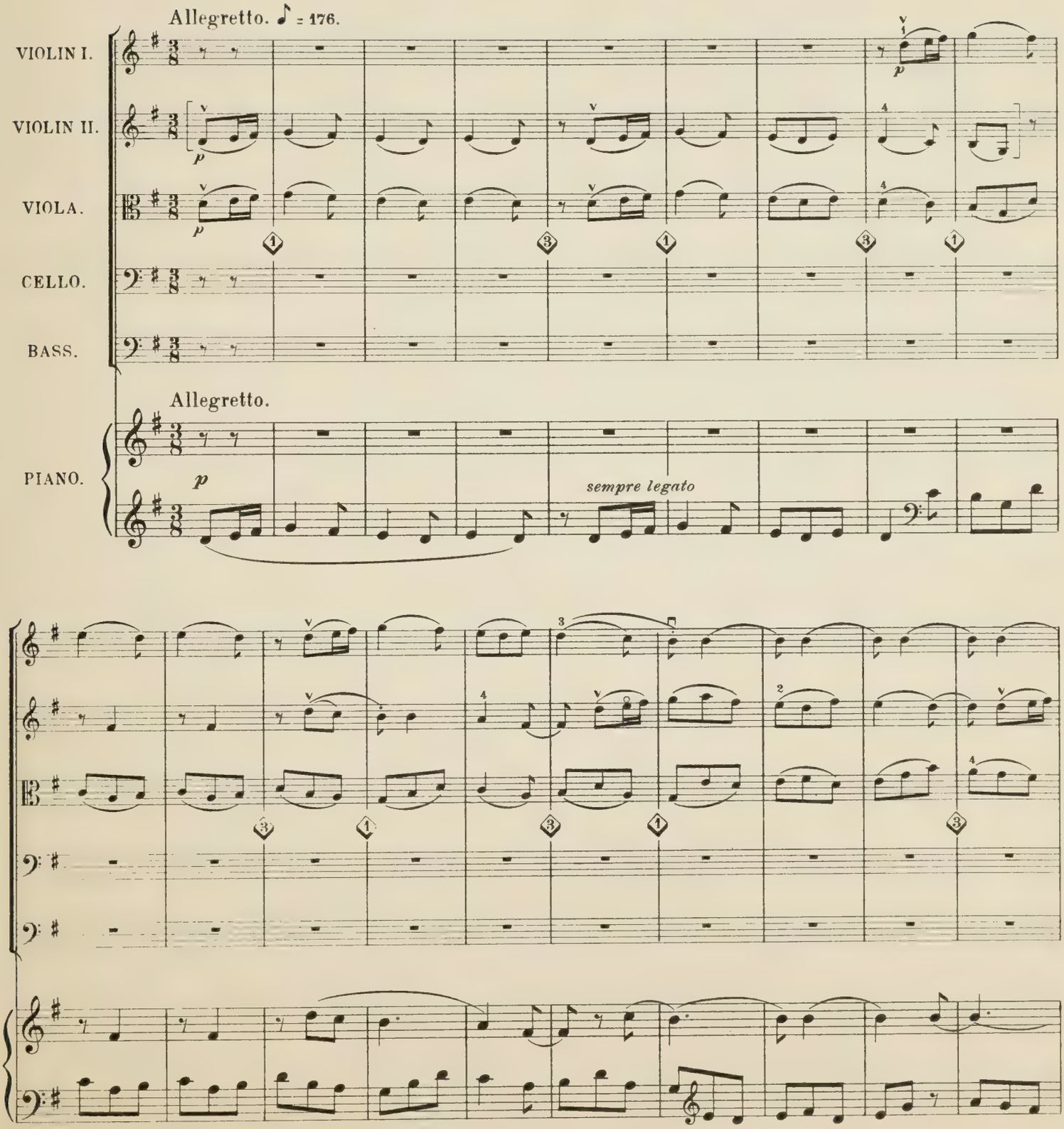

poco rit. - - - - a tempo
div.
(C♯)
pizz.
(pizz.)
[F♯]
(F♯)
(F♯)
poco rit. - - - - a tempo
(F♯)
div.
div.
non div.
Solo.
arco
Tutti.
arco
arco
(Solo Cello.)

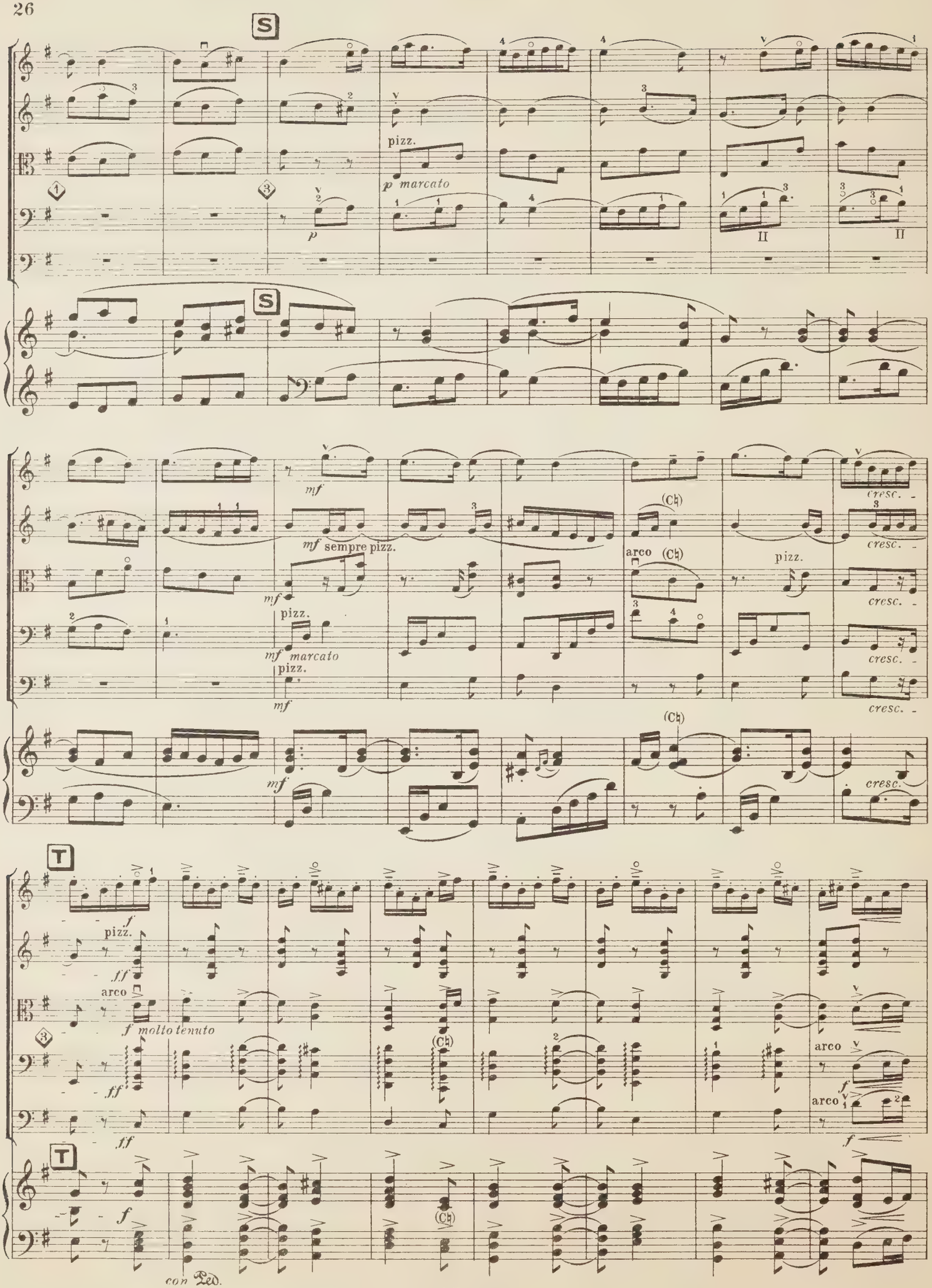

Q
unis.
pp
Second pos.
unis.
point
pp
pp
Solo.
pp
Tutti.
Q
pp
Second pos.
(Fh)
unis.
(Fh)

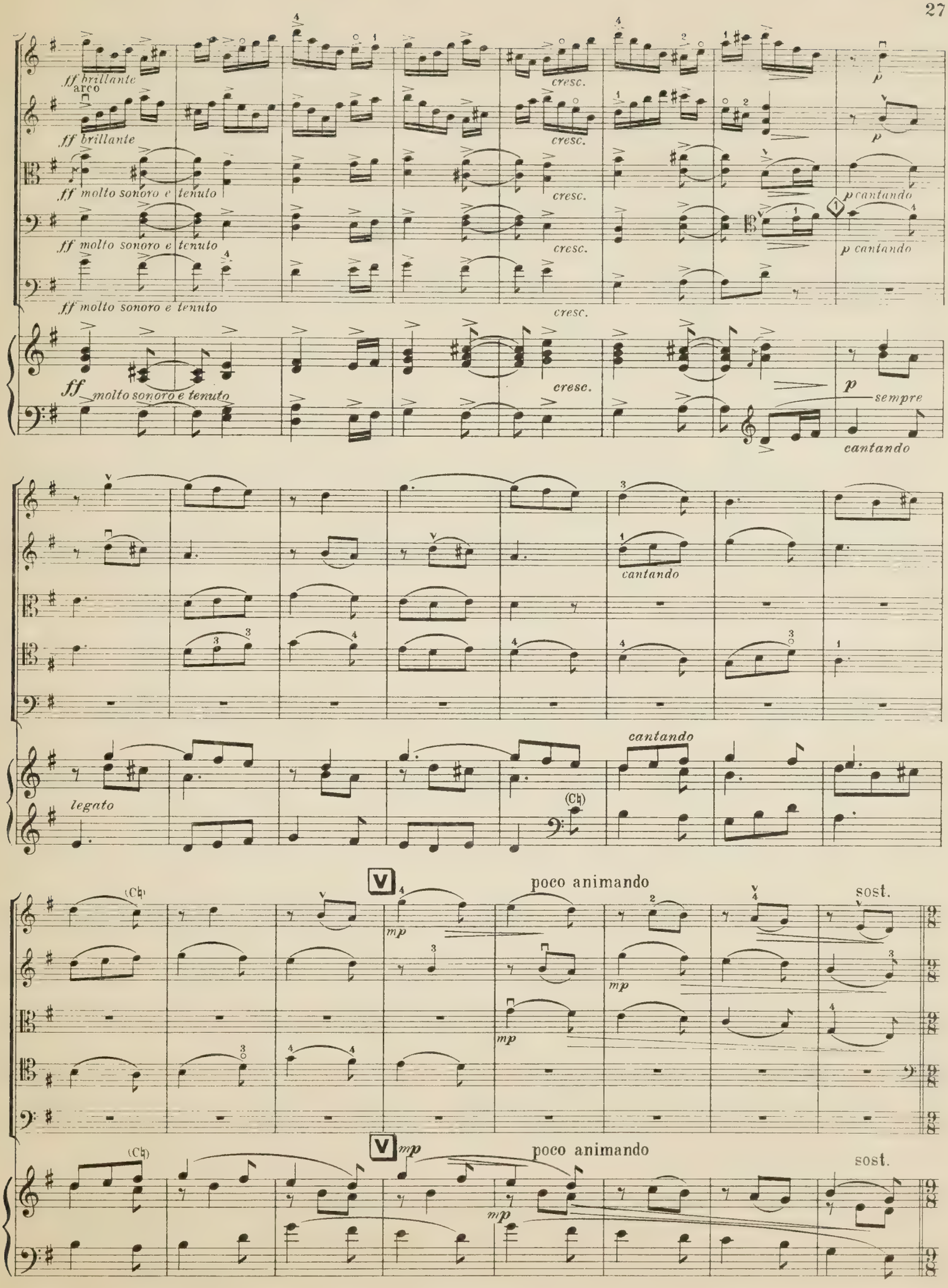


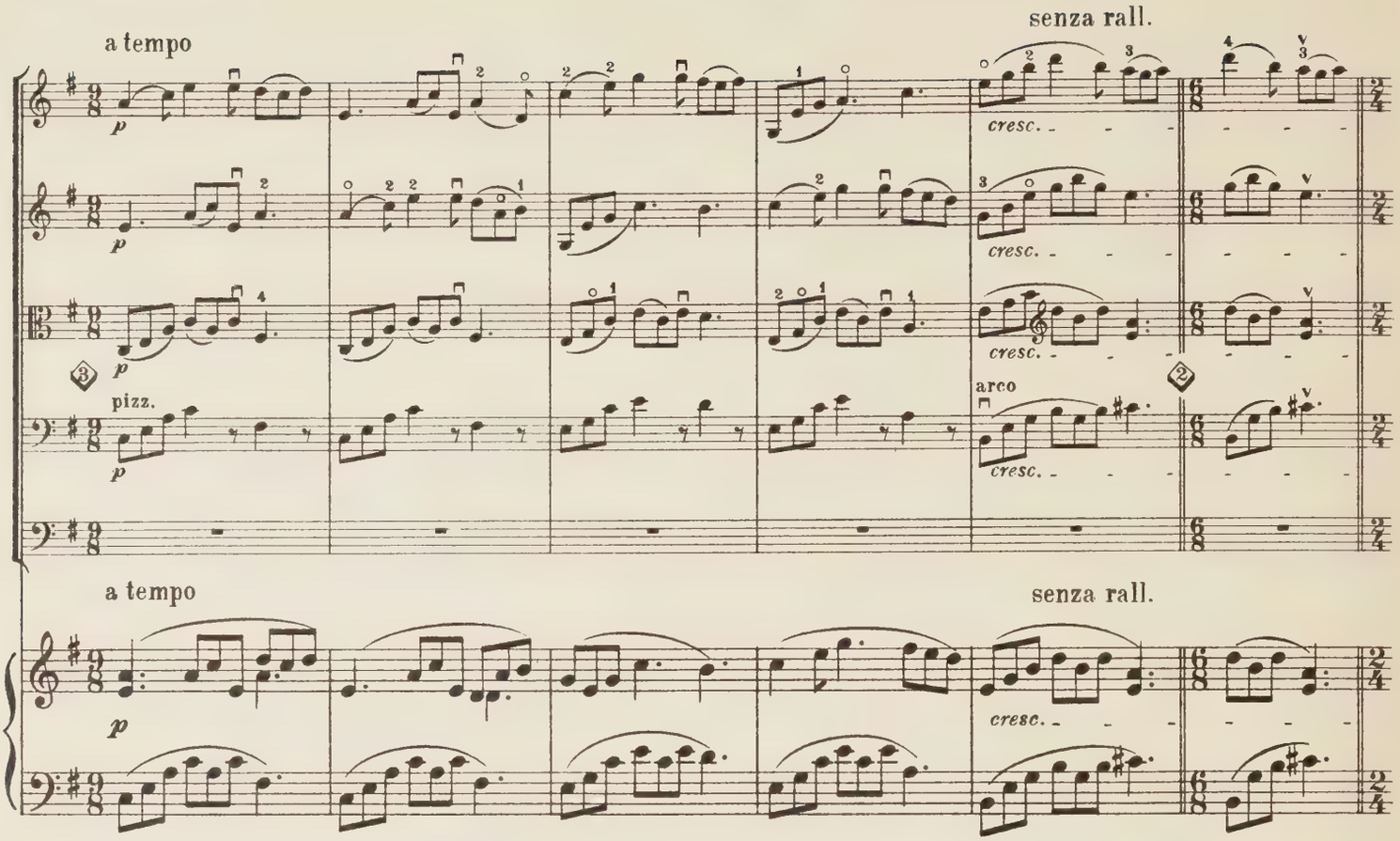
*) Omit if there is plenty of Viola.

VI. PEZZO OSTINATO.

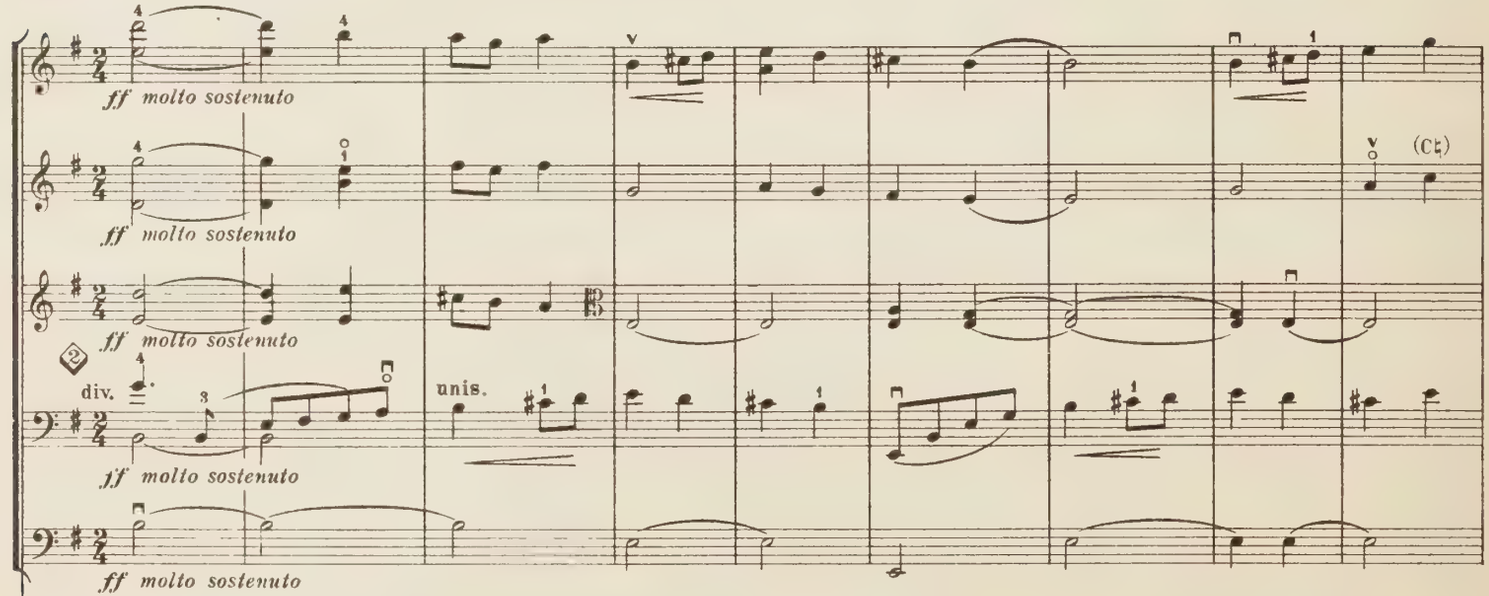



S
pizz.
p marcato
p
II
II
S
mf
mf sempre pizz.
mf
pizz.
mf marcato
pizz.
mf
(Ch)
arco (Ch)
pizz.
cresc.
cresc.
cresc.
cresc.
cresc.
(Ch)
T
f
pizz.
ff
arco
f molto tenuto
ff
(Ch)
arco
f
arco
f
T
f
(Ch)
con Ped.

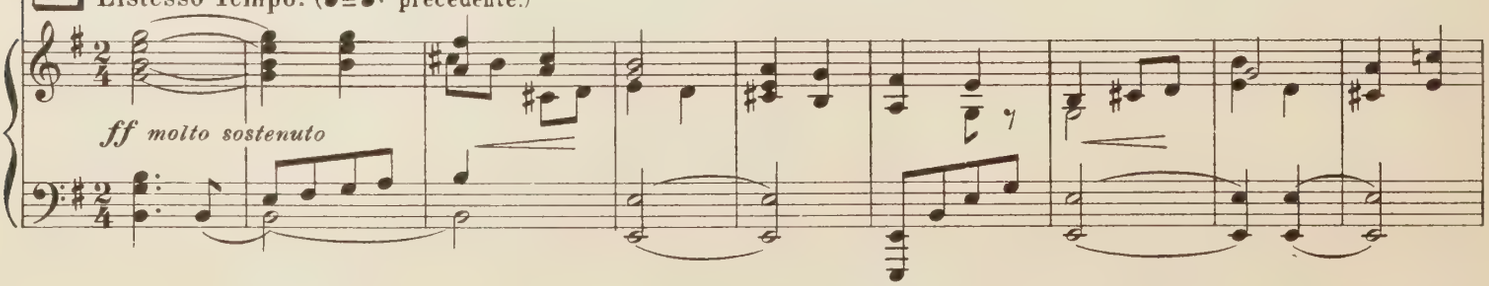

ff brillante
arco
ff brillante
ff molto sonoro e tenuto
ff molto sonoro e tenuto
ff molto sonoro e tenuto
cresc.
cresc.
cresc.
cresc.
cresc.
p
p
p cantando
p cantando
p
sempre
cantando
cantando
legato
(Ch)
poco animando
sost.
mp
mp
mp
(Ch)
mp
poco animando
sost.
mp

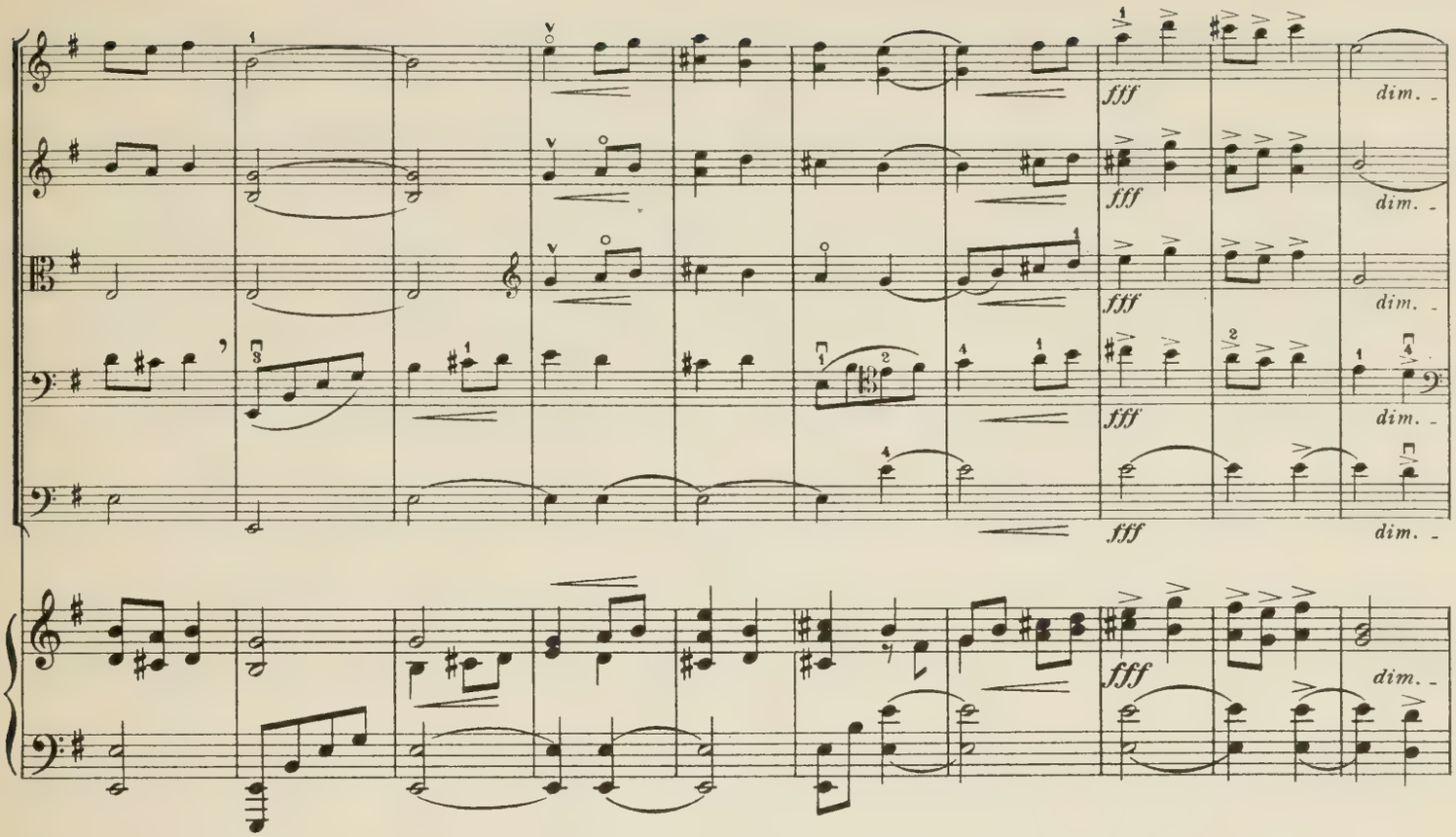


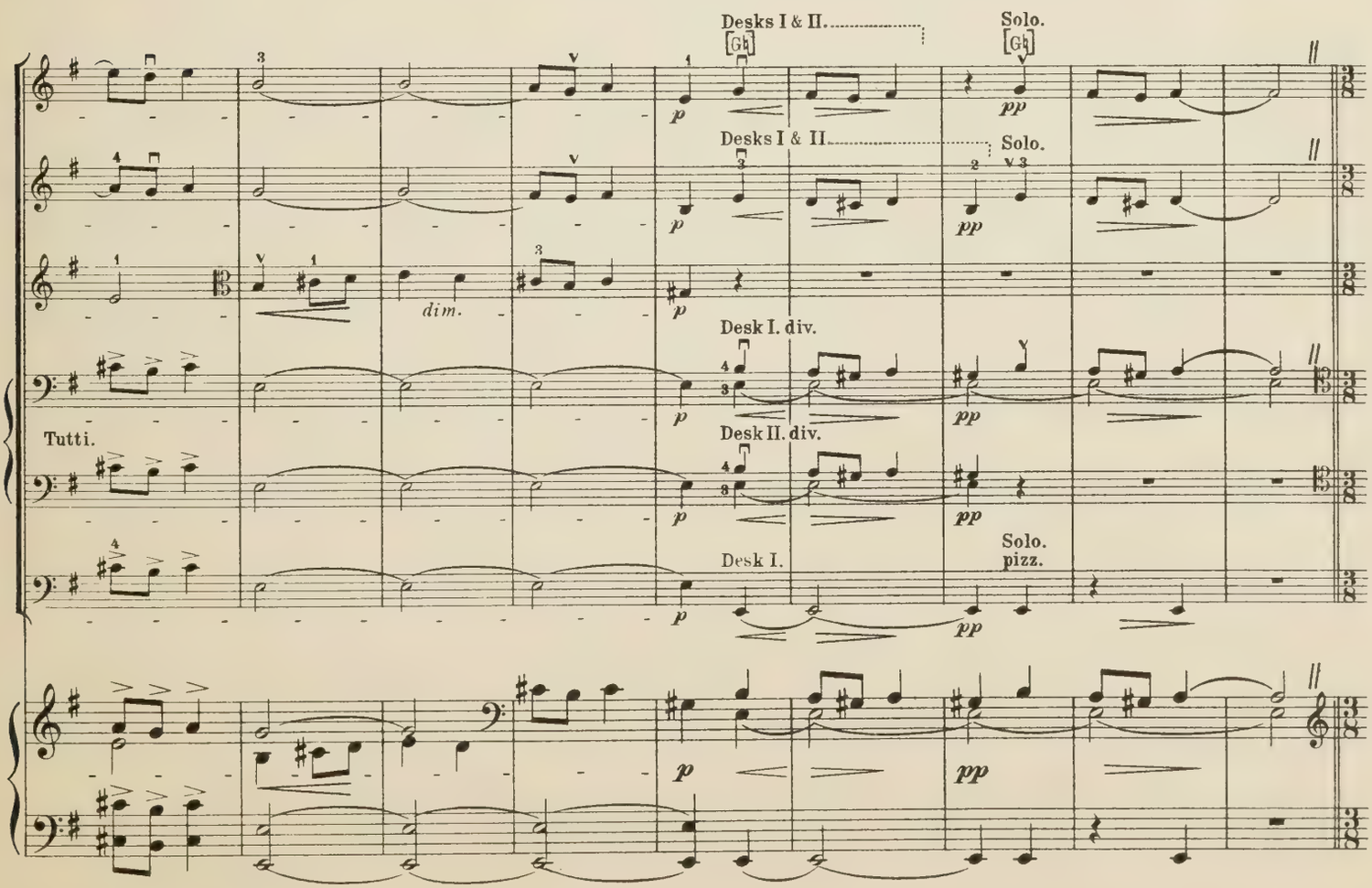
W L'istesso Tempo. (♩=♩. precedente.)

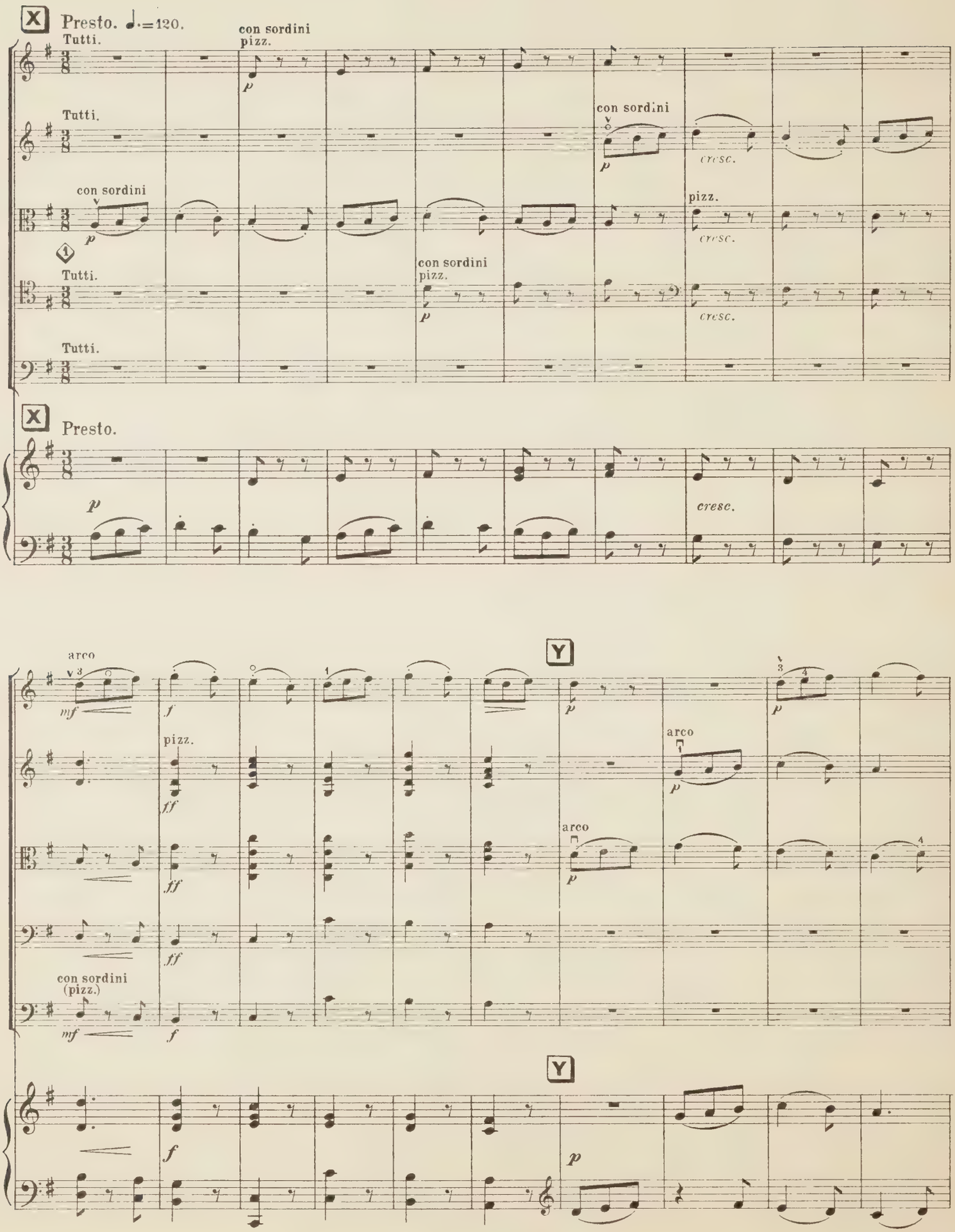


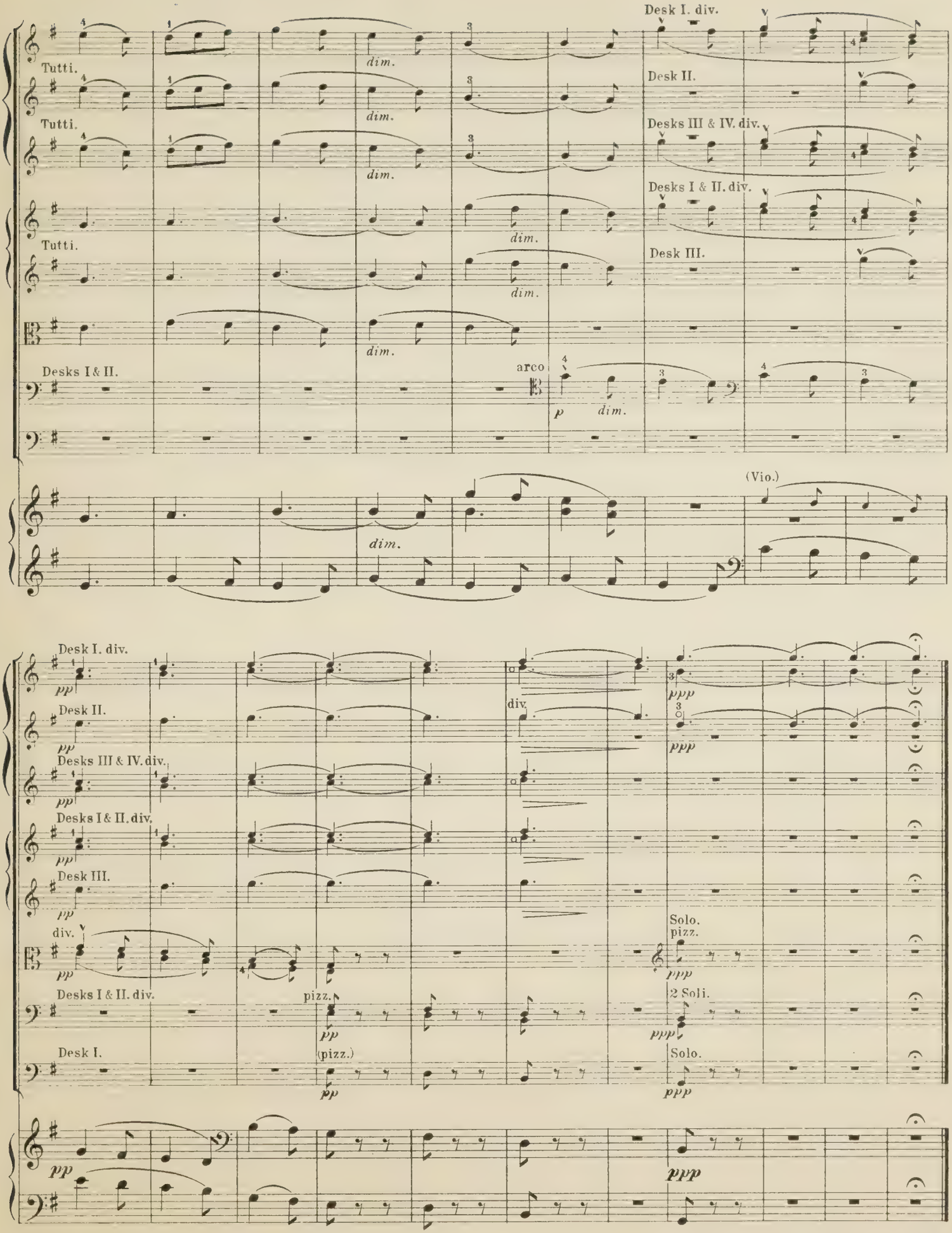
W L'istesso Tempo. (♩=♩. precedente.)




fff
dim.


Desks I & II.
Solo.
Desks I & II.
Solo.
Desk I. div.
Desk II. div.
Tutti.
Desk I.
Solo.
pizz.
p
pp
dim.


X
Presto. ♩.=120.
Tutti.
con sordini
pizz.
p
Tutti.
con sordini
v
p
cresc.
con sordini
v
pizz.
cresc.
1
Tutti.
con sordini
pizz.
p
cresc.
Tutti.
X
Presto.
p
cresc.
Y
arco
v 3
mf
f
pizz.
ff
ff
ff
con sordini
(pizz.)
mf
f
p
arco
p
arco
p
p
Y
f
p



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